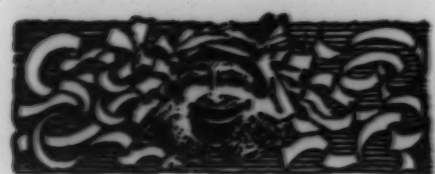
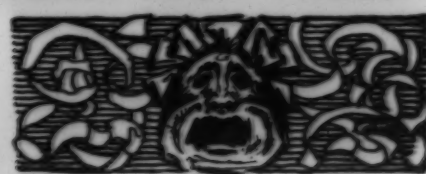


TWENTY-FOUR PAGES.



THE NEW YORK



DRAMATIC MIRROR

VOL. XXXIV., No. 867.

NEW YORK : SATURDAY, AUGUST 10, 1895.

PRICE, TEN CENTS.



Photo. by Davis and Sanford.

NITA CARRITTE.

MIRROR INTERVIEWS.



From photo, by Falk.

Rhea.

Hortense Rhéa's histrionic career affords convincing proof of the saying that "art knows no country." She had made her mark as a French actress before she had even learned the rudiments of the English language, and to day she is thoroughly identified with the American stage. Mlle. Rhéa told me all about her career in the following Franco-American interview:

"You are by birth a Belgian?"

"Oui, Monsieur, I was born at Brussels of French parentage."

"How did you happen to adopt the stage as a profession?"

"My parents died when I was very young, and I was sent to be educated at the Ursuline Convent in Paris. While there I began to show an inclination to become an actress, which finally developed into a resolution to study for the stage. Accordingly I took lessons in acting from Beauvalet and Got, and attended lectures at the Conservatoire. My first appearance was made in Paris at the Salle Pleyel in La Nuit d'Octobre by Alfred de Musset. At that performance I merely appeared as an amateur. My professional debut was made at Brussels in Les Doigts de Fée when I was engaged for the stock company."

"What other plays did you appear in at Brussels?"

"Oh, in nearly everything that was produced during the season. Among others in L'Ami des Femmes, in which piece, by the way, Mlle. Barthel has been acting lately at the Comédie-Française. *Attendez*—let me think a moment—what other plays did they produce? Ah, I remember. Le Marquis de Villemer, Camille, Diane de Lys, Le Roman d'un Jeun Homme Pauvre, Les Demons du Jeu, and many other current plays."

"Did you continue to act at Brussels for more than one season?"

"No, the next season I was engaged for juvenile leads at the Théâtre Français at Rouen. While there I appeared in the title role of Joan of Arc. A curious circumstance in connection with the Théâtre Français is that the prompter's box is built over the very spot where Joan was burnt at the stake. Every Sunday the stock company performed in some thrilling melodrama at the large theatre at St. Sever. Generally the bill contained more than one piece and the performance often lasted till two o'clock in the morning. The curtain went up at half past seven o'clock, and it often happened that many persons who had been enjoying a Sunday outing only arrived at half past eight o'clock. Instead of taking matters philosophically they would insist on seeing the whole performance, and so the play would begin all over again. Imagine an American audience putting up with that sort of nonsense."

"Did you have any amusing experiences at Rouen?"

"Mais oui! I wrote all about them once for a magazine. But I will tell you about one amusing *contretemps*. I was playing Joan, and had been tied to the stake in the last act. The stage directions were for Joan to keep her eyes closed, and assume an expression of a martyred saint while she is rising to heaven during the grand apotheosis. This scene was always very effective with the audience, but on the occasion I refer to it was greeted with shouts of laughter. I was frightened half to death, and, of course, didn't dare to open my eyes. Finally the curtain was rung down, and I then discovered that while the theatrical clouds had been hoisted to the flies, I had been left on the stage, so that the audience could plainly see the false wood and the false fire and all the other mechanical effects employed by the stage carpenter to produce the illusion of Joan's burning at the stake."

"Did you go from Rouen to Paris?"

"Yes, I was engaged to appear at the Theatre Historique in a piece called Les Chevaliers de la Patrie. It had an American plot, being a play written by Albert Delpit about your civil war. Among the characters were Stonewall Jackson and Abraham Lincoln. One of the scenes reproduced the assassination of Lincoln by Booth. After the piece had finished its run I went to the Vaudeville to play the part of Marguerite in Le Roman d'un Jeun Homme Pauvre."

"And after that?"

"After that I was engaged to make a tour through France with a company that was playing L'Etrangère. My role was that of the Duchesse de Septmont. I had only been on tour two weeks when I was offered an engagement as leading lady at the Imperial Theatre in St. Petersburg. But I completed the three months' tour in L'Etrangère before going to Russia."

"What was your opening play at St. Petersburg?"

"I opened in Camille. Shortly afterwards I was cast in a piece called L'Age Ingrat in which I had to play the part of an American woman who speaks French with an English accent."

"When you play Josephine here in America you sort of reverse matters?"

"Comment?"

"Why you play the part of a French woman who speaks English with a Belgian accent."

"Ah, vous vous moquez de moi? But I will tell you how I learned English presently. I remained five years at St. Petersburg, acting on an average three times a week, and, of course, acquired in that manner a very extensive repertoire. We played Princesse Georges, L'Etrangère and all the successes of that time. It was in St. Petersburg that I first appeared as Mrs. Clarkson in L'Etrangère, the role that Sarah Bernhardt played in Paris. Actors and actresses enjoy social prestige in Russia, and I went a great deal into society, and made lots of friends. After the Czar was killed there was such a gloom cast over everything, theatrical performances in particular, that I determined to leave Russia. And that is how I came to learn English."

"You learned English in Russia?"

"Ma foi, non! One day I was introduced to Pierre Corvin, the author of The Danicheffs. He told me that I ought to study English like his wife, Stella Collas, who was an actress of great talent, and became a favorite on the English-speaking stage. He said she had been taught English by John Ryder, who had trained Adelaide Neilson for the stage. So I went to London. The first night after my arrival I attended a performance of Romeo and Juliet, and in looking over the cast, who should be acting the Friar but the same John Ryder. So I sent my card to him by an usher, and met him after the performance. The next day I went to his house, and told him that I wished to learn English and make my London debut as Beatrice in Much Ado About Nothing in one month. He said that was impossible. I answered, 'difficult, yes; but not impossible.' I was so persistent that he finally agreed to teach me the lines of Beatrice. I learned the lines by repeating them after him word for word over and over again. And so I played Beatrice at a matinee at the Gaiety Theatre one month after my arrival in London. Henry Neville was my Benedick, Jack Barnes my Don Pedro, and John Ryder my Leonato."

"And how did the critics treat you?"

"They were most kind. The Times devoted a whole column to the performance. Harry Sargent, who happened to be present, at once engaged me for a starring tour in America. My first season here—that was the season of 1881-82—I played Adrienne Lecouvreur, Camille, and Much Ado About Nothing. Newton Gotthold was my leading man. Arthur B. Chase succeeded Mr. Sargent in the management of my tour, and I was under his management for three seasons. During that time I brought out an adaptation of L'Etrangère called The Adventuress and also added A Dangerous Game and other plays to my repertoire."

"Who managed you after Mr. Chase?"

"James W. Morrissey managed me for two seasons. Under his management I produced Howard Carroll's play, The American Countess, and among other pieces added The Country Girl and Pygmalion and Galatea to my English-speaking repertoire."

"When did you produce Josephine?"

"That was while I was under the management of Frank C. Cotter. The play was written for me by Albert Roland Haven, a clever American journalist, and was originally produced in Buffalo, N. Y. I am a great admirer of Napoleon, and would rather have been Josephine, wife of Napoleon—beloved and forsaken—than the greatest woman in the universe. I suppose it was my enthusiasm for a congenial character that made me throw my whole heart and soul into the personation of Josephine. Anyhow, I made a hit, and have played the piece ever since. Of course, I have appeared in other plays, but the managers and audiences call for Josephine, especially since the Napoleonic revival has set in. Consequently I shall confine myself exclusively to Josephine this season, although I intend to produce Nell Gwynne, a new play, by Paul Kester, in the course of the tour. My tour will be under the management of Rich and Maeder, and will open at the Newport Casino on Sept. 12."

"Who will be your Napoleon?"

"We have not decided on anyone yet. William Harris and W. S. Hart acted Napoleon in my former tours."

"What other plays have you produced latterly besides Josephine?"

"While W. D. Loudoun, who succeeded Mr. Cotter, was my manager I produced the Zarina and Catherine Howard. Frank Dietz attended to the management of my tours during the past two seasons, and during that time I produced The Queen of Sheba, besides appearing in Josephine. The New Magdalen, The Lady of Lyons and other plays of my repertoire."

"Haven't you lectured on Napoleon?"

"Yes, I am proud of being the only actress ever invited to lecture at an American university. I gave my lecture on Napoleon both at Ann Arbor and Cornell. In my lecture I take the ground that Napoleon was the greatest man that ever lived, and controvert Robert G. Ingersoll's view that he was the incarnation of brute force and murder."

"You generally return to France at the close of your season, I believe?"

"Yes, I always look forward with great delight toward spending the Summer at my home in Montmorency, one of the charming suburbs of Paris. Americans are always welcome at my home; in fact, I am alluded to by my neighbors as L'Americaine."

"Have you any particular views in regard to the stage and public taste?"

"Oh, la, la! I think the public taste is always

the same. If you want to make a play succeed with audiences it must contain either what will make them laugh or what will make them cry. And the best way is to select a play that is both amusing and thrilling, and we are confident that we have such a play in Nell Gwynne; it combines laughter and emotion in equal parts."

"You say 'we' are confident. Who is 'we'?"

"Why, my managers and myself. This is the first season in eight years that I will not have the responsibilities of management on my own shoulders. I am being starred by Rich and Maeder. They only want me to act, and they will attend to all the pecuniary and other details. Ah, mon ami, you don't know how thankful I am to know that I can put my whole mind on the part I am acting. It's impossible for any actress to do herself full justice if she has to worry about managerial details. The bother of getting up her costumes in each new production is the only responsibility that a woman doesn't care to surrender to the men, *n'est-ce pas?*"

This last remark was delivered with a piquant Gallic accent, and accompanied by a charming smile. Amiability is the keynote of Mlle. Rhéa's character, and it is presumably due to this trait that she is such a social favorite all over the country.

A. E. B.

OTIS SKINNER'S NEW PLAY.

Otis Skinner and his wife left New York last Friday evening for Chicago where they have gone to prepare for the opening of the season on Sept. 2 at the Grand Opera House. A Mirror man saw the star at his house on Washington Square a few moments before he left.

"I am full of the new play Villon the Vagabond. The play certainly interests me more than any I have yet produced. The character itself is wonderfully interesting. I suppose very few people have heard of Villon. I confess I hadn't heard of him myself until this play was suggested to me. Francis Villon was the father of French poetry. He was to France what Chaucer was to England. History describes him as a most picturesque character. He wrote the most exquisite poetry, full of fervor, imagination and grace, each line expressing the noblest and highest sentiments, yet he was a debauchee of the worst kind, an incorrigible drunkard, and even a thief and a murderer. He was twice sentenced to be hanged, and he wrote some of his best verse while in prison."

"It can be imagined how such a character with all its probabilities of dramatic contrast interested me. At one moment Villon was on his knees praying; the next moment he would be stealing another man's purse. He was the prototype of Jekyll and Hyde."

"The part gives me more to do than any I have attempted and affords me more opportunity. The play is full of complication, strong scenes and intense situations. The scenery for it has all been painted by Walter Burridge, and Percy Anderson of London has designed the costumes. The author of the play wishes to remain unknown until after the production. This is his own desire and of course I have to respect it."

"I expect to come to a well-known Broadway theatre this season. With what play I can't tell yet."

H. C. MINER SCORES EUROPE.

Henry C. Miner returned from Europe Saturday after an absence of a little over a month.

"I came back much sooner than I expected," said Mr. Miner to a representative of this paper, "for there was absolutely nothing abroad worth staying for. Things theatrical were perfectly stagnant. Every play I saw bored me to death and wouldn't attract a corporal's guard over here. The one English play that may do well here is An Artist's Model, and even then, it seems to me, Marie Tempest and Hayden Coffin should be in the cast."

"I saw Duse in London. She is very ill, but it is not consumption. It is an old internal trouble which may crop up at any time and which always incapacitates her from work. She told me that she liked America very much, and that it was still possible that she might come over next Fall. It all depends on the state of her health. If she does come at all, it will be under my management."

"No," continued the Congressman, with a disgusted expression, "America is good enough for me. I can't see anything abroad that is as good as we can get here. In Paris they have nothing but coffee and cauliflowers. People go to Europe for a change and rest, but I find that the hotel-keepers get the change and all the other sharps the rest."

"In London I almost completed arrangements for the production of Shore Acres at the Haymarket with the entire American company, but nothing is settled definitely."

GAY PARISIANS AT HOYT'S.

The Gay Parisians (L'Hotel du Libre Echange) will be produced at Hoyt's Theatre on Sept. 21, after a preliminary trial of one week on the road. Charles Frohman says it will have eighteen people in the cast, which is the longest cast he has ever had in a farce. The principals will be W. J. Ferguson, Leo Dietrichstein, Odette Tyler, Mrs. Philipps, James O. Barrows, Joseph Humphreys, George Backus, Josephine Hall, Marie Gordon, Clara Norton, William Shirley, Louis Hendricks, and Charles Green.

WALTER JONES' BAD FALL.

Walter Jones met with a bad accident last Tuesday evening at Manhattan Beach. He was doing his acrobatic dance as the tramp when one of the whirling somersaults threw him clear of the stage into a private box. He was picked up unconscious, but Dr. Frederick S. Sillev, who happened to be present, soon revived him. Mr. Jones received an ugly scalp wound besides several bad bruises. He is all right again now.

GOSSIP OF THE TOWN.



Photo, by Fox and Woods.

Any member of the profession who has played in the Funke Opera House, Lincoln, Neb., during recent seasons, will recognize the above portrait of Frank C. Zehrung, manager of that theatre, also known as "the man who keeps the drug store." Mr. Zehrung, one of the most prosperous druggists in Nebraska, two seasons ago was besought by the owners of the Funke Opera House to take its management. Mr. Zehrung, who was locally esteemed as a business man, had for years been an enthusiastic patron of the drama, but he never had ambition to enter management. He took the Funke Opera House, however, and like the man who seized the bear, did not know just how he could let go of it. He does not want to let go of it now for the very good reason that his experience has proved that he is just the man to continue in the amusement business, although he still continues as prosperously in his mercantile enterprise. During his management of the Funke, Mr. Zehrung has won the perfect confidence of his townsmen as a manager as well as the esteem of every member of the profession who has had dealings with him. He will make the Funke Opera House still more notable in the future, reserving it for the very best attractions that go out of New York, and may be regarded as one of the most able, enterprising and popular managers in the West. Mr. Zehrung left New York last Wednesday for home, having booked an admirable line of attractions for the coming season.

W. A. McConnell has cancelled four of Richard Mansfield's road engagements, and believes that actor's season in New York, beginning in October, will fill two months.

Harry S. E. Brooks and Lida J. Orr, well known in amateur theatrical circles in Brooklyn, Jersey City and New York, were married last January, but kept the wedding a secret until last week.

Rehearsals of Rob Roy began last Thursday at the Herald Square Theatre, where that opera will open season on Sept. 2.

Jennie Jones, formerly a leading equestrienne in Barium and Bailey's Circus, arrived in San Francisco on July 25 from Arizona critically ill, and was taken to a hospital.

The orchestral music for Powell's attraction will be under the direction of F. P. Minnelli.

Although but a month has elapsed since the announcement of the return of Minnie Maddern Fiske to the stage next season, her route had been practically booked by Henry Greenwall and Company last week. The season will begin in Pittsburg, Pa., on Sept. 30, and Mrs. Fiske will visit the leading cities of the Middle, Western and Southern States during the season.

Lillian Mortimer, Helen Lind, and Ellen Mortimer are in the city.

Harry L. Rawlins is playing the leading heavy in The Scout.

Rehearsals of Wang began on Monday at 18 East Twenty-second Street.

In a note in last week's MIRROR relative to America's Big Scout and Wild West Show, that attraction was by mistake called The Boy Scout.

Anna Belmont, after closing a successful Summer season in Baltimore, where she became quite a favorite, has returned to this city, and is making preparations to leave with the John Drew company for San Francisco on Saturday.

The Poughkeepsie News-Press describes the country place of James R. Waite in that city as a roomy brick mansion, surrounded by twenty-two acres of fertile land. The entrance is tastefully laid out in graveled walks and paths, shaded by stately elms. In the Fall Mr. Waite's farmer will set out 5,000 blackberry plants, 210 peach trees, 250 pear trees, 50 quince trees, 30 cherry trees, 300 currant bushes, and 1,000 roots of asparagus, as the actor-farmer's hobby is fruit farming.

Isidore Witmark has finished a new opera, entitled Baroness Bounty, the libretto of which was written by Richard Ganthony, for Marie Dresler.

Herman Perlet and Belle Thorne were married in Jersey City on July 22. Both will travel with Little Christopher next season.

Ward and Vokes' season in A Run on the Bank will open in London, Ont., on Aug. 15.

Who wants an active business manager? Wire or write, Frank R. Bennett, Mirror office.

REFLECTIONS.



Arthur Giles, whose picture is given above, was born in Paris and lived many years in France and Germany. He was educated at Cheltenham College, and came to this country in 1881. Since that time Mr. Giles has become very well known as an actor. He has excelled in light comedy and heavy parts, and has played with marked success with Lytton Sothorn, Mrs. D. P. Bowers, Mrs. Langtry, and other well-known stars. With the assistance of his talented wife, Mr. Giles has written a comedy drama which bears the unique title of *The Wreath of Eve*, from which he hopes great results.

One of the most pretentious theatrical enterprises of the coming season is J. B. Sparrow's spectacular production of Jack Harkaway, founded on the famous series of the stories of that name. The season will commence at the Bowdoin Square Theatre, Boston, Mass., on Aug. 26. It is more than likely that this production will be seen at a prominent New York theatre at an early date.

Marion P. Clifton denies the current report that she has been engaged by C. T. Ellis for *The Alsatian*.

W. S. Hart was the feature at a recent musicale for the *Tribune* fresh-air fund, at Monticello, N. Y. His recitation was enthusiastically received.

Rehearsals of D. W. Truss and company's *Wang* began on Monday. The season will open on Aug. 31.

The Frost and Fanshawe company are en route through Ohio, playing return dates. Business in New York State was fair. A brass band and orchestra will be added. Mr. Fanshawe has made a success of Darius Green and his flying machine. Mr. Fanshawe has patented his flying machine and it is the first apparatus of its kind ever introduced on the stage.

Lilly Post returned from abroad last week.

Ethel Barrington has not signed for *In a Great City*, as has been reported.

Kathryn Kidder has returned from abroad, and will begin her season in *Madame Sans-Gêne* in Cleveland on Sept. 30.

Pudd'nhead Wilson will be rehearsed at Crockett Lodge, Frank Mayo's country seat at Canton, Pa., beginning on Aug. 19.

Edwin Milton Royle and Lucius Henderson, who have been associated for three years as actors and proprietors of *Friends*, have formed a partnership for the production of all of Mr. Royle's plays, of which several are already finished.

Rehearsals have begun on Willard Spenser's comic opera, *Princess Bonnie*, which is now under the management of D. W. Truss and company. This will be the opening attraction at the Broadway Theatre.

Marie Bates sustained a sprained ankle while in the city last week, but returned to the country, where she is spending the Summer. She has enjoyed her rest greatly, and hopes to have the pleasure of a sojourn at Asbury Park later in the season, unless an engagement and rehearsals interfere with her pleasure plans.

Baby Lovey and her mother, Mrs. Lynde Markey, have returned from the country, and will spend several weeks in New York.

Edwin Sharples will open his starring tour on Oct. 14, at Boston. His repertoire will include *Ingomar*, *Julius Caesar*, *Richard III.*, *Damon and Pythias*, *The Gunmaker of Moscow*, and *Erling the Bold*.

Rose Dodge, formerly of the Bostonians, recently played *Buttercup* in *Pinafore* at Crescent Park on five minutes' notice, and acquitted herself with credit.

Henry Winchell will again appear next season in *A Pair of Kids*, under the direction of Ezra Kendall, opening on Aug. 31.

Albert Gran has been engaged by Henry Greenwall and Company as a member of the company that will support Minnie Maddern Fiske. Mr. Gran, who is a Norwegian, originally came to this country to play in Richard Mansfield's company, but did not appear with that organization, although under engagement to Mr. Mansfield for some time. He was recently seen at Krogstad in *A Doll's House*, on the occasion of the presentation of that play by Janet Achurch, and will play that and other character parts with Mrs. Fiske. Mr. Gran's first engagement in London was with John Hare, during the latter's great production of *La Tosca*. He left Mr. Hare to join Wilson Barrett, who was just about to open the new Olympic Theatre. Thence Mr. Gran went to Sir Augustus Harris, with

whom he remained several seasons, playing principal parts in the Drury Lane dramas on tour. His first notable success was as Geoffrey St. Clair in *A Million of Money*. Thereafter he had a short season at the Crystal Palace under the management of Oscar Barrett, where he appeared in pantomime. After this engagement, Mr. Gran left for Norway, where he gave several Shakespearean recitals. Returning to London, he fulfilled an engagement for two seasons with Miss Fortescue, playing a variety of prominent parts. Then he played the leading part in *The Dark Continent*. After a period of illness Mr. Gran returned to Miss Fortescue's support, and the following season was engaged by Charles Warner to originate the leading part of George Brandon in *Under the Mask of Truth*. His latest engagement in London was with Sir Augustus Harris. He was chosen to play Lord Avondale in *A Life of Pleasure*, when the offer to join Richard Mansfield as leading juvenile man came, and as he wished to come to America, Mr. Gran was kindly released by Sir Augustus Harris.

Dorothy was performed on the Lake House lawn, Lake George, on Wednesday and Thursday evenings. The cast included Dorothy Morton, Maud Hollins, Hilda Hollins, Edith Sinclair, Miss Dysart, Charles Bassett, David Torrence, Basil Tetson, and Edward M. Favor.

The plans for Poli's new theatre in New Haven, Conn., have just been completed. The auditorium is to have a seating capacity of about 1,800. The front of the balconies will be decorated with a series of garlands in high relief. There will be six proscenium boxes which are to be handsomely decorated and richly upholstered. It is promised that when completed it will be the best equipped and the most artistic theatre in New England.



J. Charles Richman is one of the youngest of the young leading men. He has been gifted by nature with a fine physique, and his stage presence is good. He has a magnificent voice, although it is rather monotonous, being always pitched in the same low key. He is not yet a finished actor; he is too young, but there is the making of a good actor in him.

E. L. Walton, now under the management of A. M. Palmer, is one of the veterans of the profession. He is the original Reverend Thomas Bagot in the production of *Trilby*, and his performance has already been commented on in these columns. The characterization is enjoyed by the audience, endorsed by the manager, and has been approved by the author. This is a commendation, indeed.

Two baseball nines from among the performers and musicians of Ringling's Circus played a championship game at Cobleskill on July 21. Up to the fifth inning honors were about even, and there were some brilliant plays. But the performers then forged to the front, knocking the ball all over the field, and winning the game by a score of 28 to 17.

Kathryn Kidder and Sol Smith Russell have returned from abroad.

Judge Bischoff, of the Court of Common Pleas, has denied the application made by Sydney Rosenfeld to punish Managers Canary and Lederer for contempt of court. Rosenfeld claimed that the title of *The Merry World* was a colorable imitation of *The Mimic World*.

A war drama fashioned from incidents in the present Cuban revolution, by George Reno and Edwin Arden, entitled *Cuba*, will be given at the Standard Theatre on Aug. 12 for the benefit of the Cuban revolutionists.

Gates and Morange recently completed a harem scene for *Kismet*, the new comic opera.

Phil H. Irving has been engaged to book Henry Simon's play, *The Shadow of a Crime*.

The report that there was to be a dissolution of partnership between Canary and Lederer is emphatically denied by that firm.

The Empire Theatre will open on Sept. 2 with *The City of Pleasure*. The Empire Stock company will open its season at Kansas City on Aug. 18.

Mrs. Henry Thomas and Frank Murphy were married at Montreal, Can., on July 10. Mrs. Thomas was the widow of the late manager of the Academy of Music, Montreal, and has conducted that theatre since her former husband's death. Mr. Murphy, since his arrival in Montreal from Ireland last Spring, has been engaged in the audit office of the Grand Trunk Railway. The happy couple are at Tadoussac, P. Q., where the bride owns a cottage.

Frederick Hamlin, of the Grand Opera House, Chicago, recently underwent in this city a surgical operation, from the effects of which he is recovering at the Gilsey House.

Thrilly will open at the Boston Museum on Aug. 19 under direction of John P. Slocum.

ENGAGEMENTS.

Al. H. Wilson and his wife (Fannie Bloodgood) will be members of W. A. Brady's *In a Big City* company, which will open season at Fall River, Mass., on Aug. 19.

Phil Maher, Bessie Maher and Edwin Melvin have signed with Frank E. Lang's repertoire company, for which Will S. Collier will do advance work.

Ida Fitzhugh, formerly a member of the Duft Opera company, has engaged as soprano prima donna of the Della Fox Comic Opera company.

Willard W. Bowman has signed with Eagan and Wilber to play the leading juvenile part in *The Midnight Flood*, the season of which will open on Aug. 31.

The *White Rat*, which will be produced on Aug. 17 at the National Theatre, Philadelphia, will have a company including Nestor Lennon, L. R. Willard, Thomas Evans, William A. Evans, John Leach, Fred. Russell, Edward McWade, Tate Ducrow, Antonio Pearl, Fred. Saona, Ramie Austen, Valerie Bergere and Lizzie Hunt.

Edwin H. Curtis has signed with Lillian Kennedy for next season.

Eugene Ellsworth, wife and daughter have been engaged for *Only a Farmer's Daughter*.

Atkins Lawrence will be leading man, Carrie Ezier soubrette, and Charles G. Allen advance agent of Eugene Robinson's *A Ride for Life*.

Thomas J. Grady will go out the coming season in the new farce-comedy, *Jolly Old Chums*, under the management of Charles R. Bugbee, who has engaged Carrie Lamont, Budd Ross, Lillian Stillman, Harry G. Lester, Hattie Bernard, Jeanne Graves, W. J. Holmes, Edna West, Harry Hughes, Oretta Schermerhorn, Charles O. Wallace, F. Clinton Scott, W. C. Ott, the Misses Chase and Meyers Williamson Engler, for the company, with George W. Miller as treasurer and business manager.

Jack Palmer, who wrote *The Band Played On*, will be press representative and treasurer of Roberts and Love's Duquesne Theatre, Pittsburgh.

William Black has been engaged as business representative of George Hartz, manager of the Lyric Theatre, Hoboken.

Mildred Connors and Maude Nugent have been engaged for *Town Topics*.

Richard Sherman has been engaged to play Montgomery Irving in *The Prince of the Mountains*.

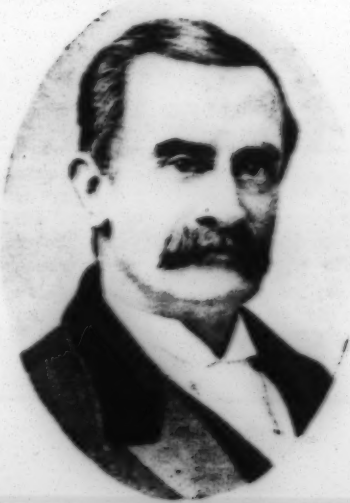
Neil McNeil will be business representative of the Annie E. Davis company, which will open on Aug. 12.

John W. Isham has engaged Tom McIntosh and Mrs. McIntosh for his Octoroon company, and Will P. Webster has also been engaged to pilot the company.

Percy Gaunt has signed with D. W. Truss and company as musical director of Joseph Hart's musical comedy, *A Gay Old Boy*.

Ed. McDowell has been engaged to go in advance of the *Flag of Truce*.

Gilhooley's *Troubles* will open season at the Park Theatre, Indianapolis, Ind., on Aug. 12. The company includes John T. Hanson, Willard and Hall, Joe Barnum, Sidney Ward, Harold Jackson, Corinne La Vaunt, Adele Betancourt, Viola Lester, Lillian Leonard, Nellie Howard; Philip Gray, musical director; Ted Ernst, advance; Will E. Burton, manager; Hull and Treysen, proprietors.



One of the cleverest of the older stock actors in harness to-day is Charles Le Clerq, of Augustin Daly's company. Mr. Le Clerq is as modest and unassuming as he is capable; and of such men there is very little to say outside of their work, for they never furnish material for chat about themselves. That Mr. Le Clerq is esteemed by Mr. Daly is shown by his long association with that manager, and that he is liked by the public is apparent for the same reason.

Ella Hugh Wood has signed to play Maude Fretwell in *Sowing the Wind*. Miss Wood has spent the Summer abroad.

W. A. Whitecar and Mrs. Whitecar have been engaged for *The Silver Lining*. Mrs. Whitecar will take the part of a "new woman" in the play, entering upon a bicycle.

Georgia Bryton and R. C. Chamberlain have been engaged for the company that will support Laura Biggar and Burt Haverly in *A Trip to Chinatown*.

George Marion will be general stage-director of Davis and Keogh's thirteen productions the coming season.

Herbert Ayling will be a member of John Drew's company.

Annie Yeamans has been engaged for *The Great Diamond Robbery*.

Bettina Gerard will appear at the Fourteenth Street Theatre with Eugene O'Rourke in *The Wicklow Postman* on Aug. 19.



Photo, by Morrison.

Above is a picture of Freda Depew, who has many admirers among theatre patrons and many friends in the profession. Miss Depew was with Peter Dailey in *A Country Sport* for two seasons, and has been engaged for the coming season by the same management to play in *The Night Clerk*, which is expected to open a season at the Casino in this city just before the holidays.

J. B. Sparrow has engaged for Jack Harkaway Theodore Babcock, W. S. Hartford, H. H. Horton, "Bobby" Henders, H. Wilkes Stewart, J. R. McQuillan, Robert Howatt, E. D. Denison, Owen Wynne, Leona Attwood, Emma Avere, and Mercita Stanley Jebb. Rehearsals will begin on Aug. 5 at Montreal.

William Owen will be Creston Clarke's leading man this season. Mr. Owen is now starring in the West and is receiving high commendation for his acting as Romeo, Bob Brierly, and other widely differentiated parts.

Atkins Lawrence has been engaged as leading man next season for *A Ride for Life*.

Victor Harmon will go in advance of Frederick Bancroft.

Marie Edith Rice, formerly of Charles Frohman's company, has been engaged by Robert Mantell as leading juvenile. Kate Lester, last season with Marie Burroughs, has also been engaged by Mr. Mantell, whose season will begin on Monday, Sept. 2, at Lowell, Mass.

Kathryn Belmont has signed with *The Fatal Card* for the coming season, and has returned to New York after a short visit to Washington, D. C.

Matt Leland will probably be associated with Fran Doan and Amy Lee next season.

Ed. Van Veghten has signed with W. H. Stroh for the light comedy part in *Birds of a Feather*.

Sam Morris has been engaged for the Hopkins stock company, Chicago.

George B. Chandler has been engaged to go ahead of Charles Kenna's Minstrels.

Alice Endres has been engaged to play the leading part in *The Stowaway* the coming season.

William H. Chace and Henrietta St. Felix (of the three St. Felix Sisters), have signed as comedian and soubrette with James R. Waite for next season.

Stuart Robson has engaged Benjamin Howard for *Captain Absolute* in *The Rivals* and for other young men roles in his repertoire.

Ralph Bell, Herman Hirschberg, May Montford, Frank B. Clayton, Nellie Sheldon, David Traitell, Reals Starr, John E. Hines, Adam B. Sheriff, and Marie Leslie have been engaged by Manager Eugene Robinson for his *A Fatted Calf* company.

Oliver Doud Byron denies that his son will star.

E. D. Shaw, who was with the Carleton Opera company last season, will be in advance of Felix Morris.

Clara Coleman will go with *The Span of Life*.

George W. Monroe has returned to his Summer residence at Sayville, L. I., where the finishing touches will be put upon his new comedy, *A Happy Little Home*. Harry Hatto, Harry Stanley, Nicholas Long, Margaret Fitzpatrick, Cora Macy, Idaline Cotton, Elenor Vivian, Edwin Walsh, and Frank Percy are Mr. Monroe's recent engagements for his new company.

Alice Carle, contralto of the late Laurel Hill Opera company of Scranton, Pa., has accepted an engagement with the Tivoli Opera company.

Phil Hunt, Claude Brooke, Theodore Roberts and wife, Charles Butler, Basil West, Palmer Collins, and W. J. Romaine have been engaged by W. A. Brady.

Victor De Long has signed with Wang.

James R. Waite will send out two companies next season. George Learock, Harry Fielding, Florence Lytelle, Kate Wood Fiske, Bessie Swiggett, John and Bertha Gleason, Thomas Prosho, musical director, and Edward Fiske, in advance, have been engaged for the Eastern company. The Western company will include Katherine Crego, Henrietta St. Felix, Nelly Howard, Cameron Clemons, William Barbour, W. H. Chase, W. A. Moriarty, Lee Sterrett, Vincent Trolli, musical director, and W. A. Haas in advance. It is said that Mr. Waite has arranged to play *Faust*, *From Sire to Son*, *The Phoenix*, *The Plunger*, *The Inside Track*, *Storm-Boaten*, *Hoodman Blind*, *Money Mad*, *His Wife*, *Michael Strogoff*, *The Black Flag*, *Young America*, and *Prince of Lairs*.

E. L. WALTON.



Photo. by Elmer Chickering.

E. L. Walton, of whom the above is a picture in character, was born in Charleston, S. C. His childhood was passed under Southern skies, and before the war his home was moved to the East. As a young man, he was in California, where he had the rough experiences of a miner in creek, river and canon; the hardships of a pony express rider; and the no less hardy life of a cow-puncher and ranchman. In school young Walton distinguished himself as a reciter, and so it was natural that he should drift into theatricals. After various unfortunate professional experiences that had followed amateur work, Mr. Walton was engaged by Barrett and McCullough, of the California Theatre, San Francisco, and made his debut on that stage in a version of *Never Too Late to Mend*. The company included Frank Mayo, W. A. Mestayer, Mrs. Sanders, Harry Edwards, Emily Melville, E. J. Buckley, and John T. Raymond. Raymond, as the low comedian, was cast for Jakey, but he did not like the idea of blacking up, and so Mr. Walton was picked out for the part. He made a great hit in it, developing its pathos beyond original conception, and was rightly rewarded with a curtain call. The next season Mr. Walton came East and was engaged by Ben De Bar for his Canadian and Southern theatres. He appeared thereafter in stock companies of St. Louis, Chicago, and Albany, and finally New York. Mr. Walton has been connected with every theatre in New York, and with almost every metropolitan stock company during his time. He has played with all the great stars and in many prominent productions during the past twenty years. Mr. Walton's versatility is illustrated by the fact that he has played the part of Thycus with Fanny Davenport in *Cleopatra*; Sandy Nagle in *Glen-da-lough*; a character sketch of a Jew diamond broker, *Uncle Goldstein*; and the Reverend Thomas Bagot, in *Trilby*—his present part. In these are a blank-verse villain; an Irish dialect lingo; and Americanized Hebrew with an accent and an English high-church clergyman—a great variety of characterization and every part made notable by the actor.

A VETERAN MANAGER RETIRES.

Samuel G. Clay surprised the citizens of Saginaw, Mich., last week by retiring from the management of the Academy of Music in that city. Mr. Clay is one of the oldest managers in the country—perhaps before his retirement he was really the oldest in active service.

He began his career in Detroit, and went to Saginaw thirty-five years ago. In the latter city he catered to the public in various halls until the new theatre was built in 1884. He undertook its management, and has been continuously successful.

Mr. Clay is seventy-eight years old, and with his wife will celebrate their golden wedding anniversary in September. John Davidson, who has been with Mr. Clay for six years as treasurer, has been appointed manager of the Academy of Music by the stockholders. His appointment gives general satisfaction.

A MIDSUMMER NIGHT'S DREAM.

The open-air performance of *A Midsummer Night's Dream* to be given at Hollywood Grounds, Long Branch, on Thursday, under the auspices of the Horse Show Committee, will be under the direction of E. D. Lyons. The following artists have been engaged: Caroline Hamilton, Jenny Dickerson, Nettle Reed, Lottie Alter, Henry Jewett, John Albaugh, Jr., George Boniface, Jr., Clarence Handysides, Verner Clarges, Theodore Hamilton, Horace Lewis, and E. D. Lyons, who will play the part of Nick Bottom.

MANSFIELD ENGAGES ROSE EYTINGE.

Richard Mansfield's latest move has been to engage Rose Eytinge for his stock company. Miss Eytinge was with Julia Marlowe last season. Her engagement is a distinct acquisition to the Mansfield forces.

THE SECRET OUT.

How a Great American Manager Selects American Plays.—The Crank's Story.

I am The Crank.

I ought to say one of the many cranks that divert, entertain or annoy the world. I am THE CRANK, the being, who on the score of his everlastingly funny foolishness and his humorous unreasonableness, is always forgiven. We forgive everything to those who make us laugh, because, they make us forget life—that is to say, reality; the world, censure; ourselves, ennui.

Therefore, being The Crank, I shall try to bring a smile, perchance; a sneer, perhaps; a laugh, I hope, to the reader's lips.

When a foreign play, a genuine success or a press success, has been produced at last, after columns of advertisement of its intrinsic merits down to the colors of the leading lady's stockings, and has proved a failure, the great manager's perplexity can easily be imagined.

A failure is never an entertaining incident, except, perhaps, to his brother managers (they haven't learned yet all that Christianity means), but when a failure not only involves a loss of several thousand dollars but a threat of the foreclosure of the mortgage on the theatre, the event becomes a tragedy.

It is then that the little negro office boy who licks the stamps assumes a tearful attitude, and the jolly, self-conscious, and self-satisfied clerks, who form the immediate *entourage* of the manager, assume dignified and solemn faces.

As for the manager (pray, dear reader, do not form hasty conclusions; I mean no manager in particular; all managers are great managers; for further information on this subject consult the daily papers), he simply hasn't time to breathe. His brow loses its usual serenity, the serenity that \$200 or \$300 in the box-office nightly brings on. He goes as far as to listen to the suggestions of a critic. It is a well-known fact that managers never listen to a critic unless they are pretty hard up for advice, or for plays. The manager first rushes to the cable. He cables letters to his foreign agents. He cables directly to the authors offering to buy anything that is ready, from a scenario to a five-act problem play. No answer comes. The only immediate result is a long bill from the Western Union Telegraph Company.

The manager then remembers that somewhere or other in his office, on the topmost shelf of the dark closet, or in the lowermost drawer of the dusty bureau, there are three or four manuscripts by American authors. The great manager summons his clerks and orders them in language more forcible than elegant to bring him those forgotten manuscripts. He also remembers incidentally that in a moment of weakness he has paid an advance of royalties on these plays.

The manuscripts are brought, about five of them. Eagerly the manager reads the names of the authors. They are all clever men and successful dramatists. Not one of them has distinguished himself with a startlingly good work, it is true, yet the reputation of the authors is such that an absolute failure would not be a probability, though it might be a possibility.

The manager, after glancing over the names, begins the reading of a play. As this is one of the most unusual of labors the manager gets tired, and would like to close up the MS. But he remembers that the situation is critical, and that heroic measures only will save the day. So he continues to read.

He reads them all. He re-reads them. Then he reflects. And his reflections become so deep, so earnest that he falls asleep. When he awakes the dreadful reality, the unsolved problem, still confronts him.

He calls on his stage-manager and makes him read the plays. As the manager has wisely refrained from making any comment on the plays, and has abstained from uttering any definite opinion, the stage-manager of course says nothing and uses all the equivocal terms in the language to describe in one breath the tremendous qualities and the absolute defects of the plays.

As the stage-manager knows nothing more about the possible drawing qualities than the manager himself, the latter takes into his confidence his business-manager. This long suffering person, who for years has judged the value of plays by the box-office returns, merely asks if the play will run as long as *Hazel Kirke*, or make as much money as *Wilkinson's Widows*? As the manager is quite in the dark on that subject, the business-manager returns in disgust to the counting-room and sadly resumes the task of footing up the losses of the last "Greatest London Success."

From that time on, from the advance agent of the great manager's humblest company on the road to the head usher ("they know something about plays—they have seen so many," says the manager to himself), to the boy who carries the ice-water during the intermissions, all are consulted. They have no opinion. How could they have one, if the *g-r-e-a-t* manager hasn't one?

In despair the manager dreams of reviving an old play, when suddenly an idea, actually an idea, strikes him. He rushes to the speaking-tube, summons all his clerks, and in tones impressive and commanding tells them that he must not be disturbed in any circumstances for several hours. All the approaches to his office are closed; the doors are locked; the window shades are drawn.

Alone, the manager settles himself in his arm-chair and smiles serenely, consciously. "Truly, he is a great man." The papers were right when they said: "He is a man of genius." Was he not about to select a play, without taxing his mental faculties, or his judgment? If this was not a sign of genius, what else could it be, pray?

He placed the five manuscripts on his desk. He looked at them for a long while. Then he spoke.

"The manuscript which, when thrown in the

air, falls next to the chair is the one that is going to fail absolutely. The manuscript that falls on the sofa may be a success or may not be. The manuscript that is going to fall next to the front right leg of the table, is the play that will save my season. The manuscript that strikes the desk will run for four weeks.

"Give me time." [This in an undertone.] "And the manuscript that lands on the middle of the desk is the play I don't know anything about."

This point decided the manager carefully stood in the middle of the room and threw the manuscripts into the air. With breathless anxiety he watched their fall.

Unfortunately, not one of the five fell exactly in the places that were to decide upon the merits or the demerits of the plays.

In a fever of apprehension, the manager called for a tape measure, and carefully and with the utmost patience he measured the respective distances from the places where the manuscripts had fallen to the points that he had previously determined upon. He found, after the most minute measurements, that the manuscript which fell the nearest to one of the decisive points was the one that would retrieve the failure of his last play.

The play was rehearsed and finally produced. The next day the press was rather unfavorable. Locked in his office, the manager read the notices with a frown on his brow. He couldn't understand it at all. He had measured the distances so carefully!

All at once he struck his mighty forehead and exclaimed: "Eureka!" and then he said solemnly: "I did not determine whether the manuscripts were to fall on the front or on the back covers."

This is why the play by Mr. So-and-So was not a success in New York.

Verily, great events often result from small things. Is not this true story proof thereof?

A LAWN PERFORMANCE.

The performance of *As You Like It* to be given under the direction of Florence Gerald on the lawn of Mrs. Stevens' residence, Castle Point, Hoboken.

The cast will be as follows: Orlando, Nathaniel Hartwig; Touchstone, Frederick Bond; Jacques, Lawrence Hanley; Oliver, Carlton Wells; Adam, Ernest Elton; Banished Duke, Evelyn Evans; Duke Frederick, Roydon Erlynne; Le Beau, Charles Monteith; Silvius, Henry Doughty; Jacques de Boys, Arnold Reeves; Amlens, Arthur Stanford; William, Hawley Franks; Corin, Harry Courtaine; Celia, Isabel Pitt Lewis; Phebe, Milly James; Audrey, René Pursell; Charles, the Wrestler, Irving Sandow.

UNDER THE BLACK FLAG.

An organization called the Enid Mayo and Harry Knight company, pretending to be "the original Madison Square company," out for pleasure during the Summer, are pirating *Hazel Kirke* and other plays in Vermont. The management has the effrontery to use pictures of Katherine Greiv, Alice Fuller, and others, on the claim that they are members of the organization.

A company called the Metropolitans is pirating in Colorado using *Struck Gas*, *Ole Olson*, *Caprice*, *Jane*, *The Old Homestead* under the title of *Josh Whitcomb*, and other plays. The company played the Tivoli Theatre, managed by E. C. Rice, at Aspen, Col., week of July 21-27.

ELECTION OF NEWSDEALERS.

The New York Newsdealers' Protective and Benevolent Association have elected these officers: James G. McMurray, president; M. Edward Golde, vice-president; W. Heckmann, recording and financial secretary; J. F. Gleason, treasurer, and Ellis Zofnass, sergeant-at-arms. The following were appointed as delegates to attend the National Convention of Newsdealers to be held in Brooklyn on Aug. 13 and 14: James G. McMurray, Joseph Morrison, W. J. Speckmann, J. G. Walsh, M. Edward Golde, J. F. Gleason, Ellis Zofnass, A. Netter, Morris Band, and Charles Resink. Twenty-five new members were elected, making the association 150 strong.

THE LEAGUE ENTERTAINED.

Nellie Ganthony entertained the members of the Professional Woman's League last Thursday afternoon with two sketches, "The Tail of a Programme" and "Mrs. Gushaway's Children." A large audience of members of the League and their friends enjoyed the entertainment.

The next dramatic afternoon will be on Aug. 15. Mrs. John Glendinning, chairman of the dramatic committee, has arranged for the giving of scenes from Shakespeare by women only.

CLOSE OF MR. DALY'S LONDON SEASON.

A cable from London announces that Mr. Daly's company gave their farewell performance in London on July 21 in *Two Gentlemen of Verona*. The theatre was crowded and each member of the company was most enthusiastically received. The principals were called before the curtain half a dozen times. Mr. Daly responded to a call, but refused to make a speech.

ALBANY JOINS A CIRCUIT.

Wagner and Reis have added another theatre to their circuit, making eleven houses in all that they control. They signed a contract last Friday for the Allen Opera House, Newcastle, Pa., and will run it next season as a first-class combination theatre.

LEASED ST. JAMES'S HALL.

Alfred E. Arons has secured a lease of the St. James's Hall, and will reopen it on Sept. 2 as a burlesque and variety house. The name of the theatre will be changed to the Gaiety.

ANOTHER GREAT ITALIAN ACTRESS.



It is unanimously admitted that Italia Vitaliani is at the head of the young actresses of Italy for intelligence and true conceptions of art. She displays in a singular degree simplicity and sincerity of action, which are the main requisites of modern acting. In fact, these qualities are often so well concealed, that the mass does not realize their high value.

The diction of Italia Vitaliani is precise, clear, and distinct; her figure is slender and interesting. She never seeks any of those studied and unnatural poses or gestures that are often affected even by the most prominent and celebrated stars. Seriously examining Vitaliani's dramatic recitation, one becomes always more convinced of her striking personality. She interprets various characters faithfully, and wins at once the full approval of the author who has entrusted to her his work. This is a special feature of her ability. She sacrifices her own personal achievement to the true intention of the play and its author. In fact, this sympathy between author and interpreter is what determines her superiority.

Vitaliani is now about twenty-eight years of age. During the past twelve years she has risen gradually from the inferior grades to leading roles, becoming now the actual leader of a company which she guides superbly. Her most noted successes of late have been in *Camille*, *Hedda Gabler*, *Moglie Ideale*, by Praga; *Adrienne Lecouvreur*, *Frou-Frou*, *Cristi Amori*, by Giacosa; *Dora*, *Crologia di Dorina*, by Rovetta; *Una Donna*, by Roberto Bracco, and *Tu fedele*, by the same author. She is also a striking figure in all the leading roles of the modern repertoire. This enchanting actress is worthy of special study for her true artistic intention and a religious consideration of the art she so honorably professes, by those who are endowed with genuine enthusiasm and exquisite discernment of what is "true art."

E. M. S.

NAPLES, Italy, July 18, 1895.

IN SUMMER PLACES.

George A. Weller is spending his vacation in Saratoga.

Mrs. Ed. J. Heron (Gertrude Roberts) is summering at her cottage at Maplewood, Mass.

Edwin H. Curtis is spending the Summer with his folks in Philadelphia.

Lyster Sanford is spending the Summer at the Tremper House, Catskill Mountains.

Emma Bickford is in the White Mountains.

H. J. Chandler will spend the rest of the Summer with his family at Manchester, N. H.

Clara Orrill has gone to Boston to visit relatives.

Hattie Oddlin has left for York Beach to spend her vacation.

Bessie Sanson, who is summering at Rye, has taken to duck farming.

Harry M. Helms, the magician, is camping out at Ogdensburg, Wis. His season will open on Aug. 20, at Milwaukee.

Hubert Labadie and wife (Marie Loeanger Labadie) are enjoying a few weeks' camping at Cooley Lake, near Pontiac, Mich., where fishing is reported to be excellent.

The latest arrivals at Mt. Clemens, Mich., are Fred Hallen and wife (Mollie Fuller), who are guests of John T. Kelly, Matt Berry, and J. C. Lewis and wife.

The members of the profession at Mt. Clemens, Mich., have gone bicycle-mad, and much fun is enjoyed from novices' efforts to master the wheel. Charles Ross bit a piece out of the race track one morning, but Lizzie B. Raymond excels all by her graceful falls. Thomas Winnett, who went to Mt. Clemens on crutches, can now mount his wheel and ride gaily off.

Lew Rohdt, of the Theatre Royal, Montreal, is at Saratoga Springs. He reports that the season there is very dull this year.

Charles Plunkett and his wife are at St. Gabriel de Brandon, in the province of Quebec, spending the Summer fishing. He writes that he gets occasional glimpses of bears. Mr. and Mrs. Albert Benning are with them.

Among those who are rusticationing at Owensboro, Ky., are A. M. Gibson, orchestral leader; J. B. Foley, cornetist; C. Fishers, orchestral drummer, and Al. Malthus, pianist.

Carroll Marshall is spending the Summer with friends in Minneapolis, Minn.

Elmer E. Vance and Mrs. Vance have just returned from a visit to his farm at Newark, Ohio.

IN OTHER CITIES.

PROVIDENCE.

The season of '95-96 will be opened in this city 19, when the Westminster Theatre will begin the week with Harry Simon's Extravaganza Co. This co. will also open Manager Batcheller's Lyceum Theatre in Boston 12, and his Front Street Opera House, Worcester, on 20.

Manager Morrow will open the Providence Opera House 26, when May Irwin will appear for the week in her new comedy, entitled *The Widow Jones*. The house is being brightened up, and new carpets will be put down before the opening. Mr. Morrow says he will offer his patrons during the coming season a list of attractions far superior to any ever seen here.

The opening of Keith's is fixed for Sept. 9 and the attraction will be Eugene Tompkins's *Black Crook*. Painters, carpenters, and electricians now have possession of the house, and are giving it a thorough overhauling. A new drop-curtain will be among the new features.

Manager J. T. Fynes was in town 30.

A report was circulated early in the week that the co. presenting *Pinafore* at Crescent Park would be withdrawn and an inferior one substituted. Manager Dillenback says this is absolutely without foundation, and that the entire co. is engaged for the season. The opera is drawing largely and on several occasions the seating capacity has not been large enough. The first time "H. M. S. Pinafore" was presented in Providence was on Nov. 14, 1878, and on that occasion Rose Temple was Ralph Rackstraw and Marie Wainwright was Josephine. The famous Park Garden production, the first of its kind, which was in the summer of 1879, had the following cast: Sir Joseph Porter, George H. Wilton; Captain Corcoran, William S. Daboll; Ralph Rackstraw, Charles H. Drew; Dick Deadeye, Stanley Felch; Bill the boy, W. J. Cushing; Josephine, Signora Marie Baratta Morgan; Hebe, Miss Fannie Corey; Little Buttercup, Miss Ada Byron Combs. Of that co. there is one, Mr. Felch, who is to-day playing at Crescent Park.

Charles Landie, understudy for the part of Ralph Rackstraw in the *Pinafore* co., is a Providence boy and is making quite a success. He has a fine tenor voice and has been engaged with the Bostonians for next season.

Director Charles Lovenber of Keith's Opera House orchestra, has prepared an elaborate spectacular extravaganza and has chosen as his theme the nursery rhyme "Old King Cole." The piece abounds in catchy music and Old Mother Goose characters burlesqued.

The play will be given here during State Fair week in September under the direction of Manager R. A. Harrington. Over 200 persons will be required for the presentation, and a band of sixty pieces will furnish music.

I am glad to learn through *The Mirror's* New Albany, Ind., correspondent that my friend, Walter Floyd, of the Silver King co., has had his "Bill" Hall whiskers removed. No doubt the hot weather had something to do with this.

Regards to the boy agent, D. Phillip Phillips.

SAN FRANCISCO.

The Amazons, as produced by the Lyceum co. at the Baldwin, has been more fruitful in a pecuniary sense than its predecessor, *Rebellious Susan*. Bessie Tyece certainly makes a good pal. She plays the part with delicacy and refinement. Her graceful leap over the fence is a clever bit of business. Isabelle Irving and Katherine Florence, who play the parts of Lord Noel and Tommy respectively, are fascinating, but rather self-conscious of their femininity. Miss Irving's club-swinging is an athletic treat. Mrs. Thomas Whiffen as Sargent Shutter does a clever walking bit. Charles Walcott as the hypocritical but relentless old mother is conscientious. Herbert Kelcey and Charles Walcott make the best of rather insignificant parts. Fritz Williams as Count de Grizet is as lively as all the Frenchmen are, and his efforts to become thoroughly English evoked hearty laughter. The Earl of Tweenways by Fred Gottschalk is a very amusing caricature. The two settings were very realistic, and brought forth applause. Next week, *An Ideal Husband*, *The Wife*, *Rebellious Susan*.

Hoyt's *A Black Sheep* at the California continues to make large audiences merry. Next week the famous *Trippy* dance will be introduced.

Boucicault's racing comedy, *The Jilt*, has been well patronized at the Columbia, and has been excellently handled by the Frawley co. The Celtic comedy which pervades all of Boucicault's plays stands out in bold relief to rather a dull background of conventional dialogue and draggy action. T. D. Frawley as Miles O'Hara, the Irish gentleman, gives a very natural but rather dreamy performance. His brogue is stimulating and with a little more indication would be sparkling. Charles King as Col. Tudor, Maclyn Arbuckle as Sir Budleigh Woodstock, and H. D. Blackmore as Geoffrey Tudor were all clever. Charles Wyngate as Rev. Mr. Spooner gets a great deal of fun out of a small bit. Mr. Osbourne, harrising his grasping for lines, plays Lord Marcus Wylie with ease. Of the ladies Katherine Grey, as Lady Millicent Woodstock, the jilt, looks exquisitely charming, but does not play the part with any apparent interest. Belle Archer looks the part of Kitty Woodstock, but is too effervescent. The most versatile woman in the cast is Phoebe McAllister, who plays Mrs. Welter with great acceptability. Hope Ross made a brilliant success as Phyllis Welter. Blanche Bates was out of the cast last week and was greatly missed. Next week an elaborate production of *The Ensign*.

Captain Heme as produced by the lever co. and those two favorites, Joseph Dowling and Myria Davis, have been causing no end of excitement at Morosco's this week. Under the title *Lamps 29*.

At the Tivoli Santanella still continues to draw. Maritana next week in which Alice Clark will make her first appearance.

Gracie Plaisant has been appearing in *Sweethearts* at the Alcazar. A Crime of a Century, taken from the famous Durant case, and put into a succession of harrowing events from this recent blood-curdling reality, will be the bill at this theatre next week.

Harry Mann left for New York last Tuesday, and Daniel Frohman will take his departure next Thursday.

William Gillette arrived from the East last week and immediately left for the Southern part of the State to enjoy a much-needed rest. He will return for his production of *Too Much Johnson* at the Baldwin Aug. 5.

Mr. and Mrs. Alfred Dampier sailed on the steamer *Alameda* for Australia, as did Helen Dausway. The latter intends circling the globe.

H. P. TAYLOR, JR.

DENVER.

Edward E. Kidder's play, *One Error*, in which Cora Tanner made a distinguished success, was produced at Manhattan week of July 23. The usual large audience attended each performance, which was highly satisfactory in arrangement of the cast. Mr. Edson, the stage-manager, distributes the players in a truly artistic manner, each member being assigned to business for which he or she was engaged. There is little deviation from this principle, and the result is not alone gratifying to the actors, but to the patrons as well. They appreciate the methods employed by Mr. Edson. In *One Error* he took the part of Packer of Chicago. Zenaide Williams was Miss Packer, and, while a trifle out of ingenuity lines, she played the part excellently. Mrs. Williams is a universal favorite with the Manhattan clientele, being artistic to a degree in every role. Mrs. Cook was the adventuress, Coraline Garnier, and as usual made a distinct success of heavy work. Miss Kennark took the leading role, Miss Tanner's old character, that of Judith Orme. Miss Kennark's successes have been noted repeatedly in these columns. She received praise without stint. Mr. Ingenuoli was cast for the hero, Courtney, and Mr. Edwards the villainous greens. Both gave effective portrayals. The rest of the men in the cast were advantageously seen.

The Dunbar Pike co. has made a success pecuniarily of the light opera season at Elitch's. It is doing a flourishing business and the original period for its stay may be prolonged. Falka was the bill week of 29 with Louise Mansfield Pike in the title-role. The *Mikado* 3-10.

At the Orpheum Shaffer was expected to be the great new card, but he will not open until later. A new feature, and one that gave much amusement, was a skit called *A Jay Circus* by Sherman and Morisev's comedians. Alfarabi, the wonderful equilibrist athlete, remained, and so did Juno, a contortionist, who does daring acts. Guibal again gave his mystifying performance.

Harry Carson Clarke's friends are much pleased to learn that he is to remain here during the Winter, and that they will again see him take an active part in

amusement circles. I predict that the Lyceum will be one of the most popular places next season. Mr. Clarke is negotiating for a well-known play, but entirely new here for his opening.

Frank C. Bangs is staying in this city.

W. P. PHAROLIV.

LOUISVILLE.

Nellie Callahan's benefit occurred at the Temple Theatre, July 31. She appeared in the play, *Myrtle Fern*, in which she has been seen to advantage on the road. Ed. Risley, Gayle Wiggs, Robert Haight, Walter S. Matthews, and others assisted. Miss Callahan is a Louisville girl who has by her energy and perseverance, assisted by her natural talents, made great progress in her chosen profession.

Sol Marconson, Louisville's young violinist, will again be a member of the Boston Symphony Club, appearing with that organization on the road during the coming season.

Frank Shriner, the new resident-manager under W. M. Hull, of the Avenue Theatre, was pictorially represented in the *Times* last week. Mr. Shriner is one of the youngest managers in the country; but notwithstanding his years has had quite a considerable experience.

Manager James B. Camp, of the Auditorium and Grand Opera House, is at the Hotel Bartholdi, New York, actively engaged in booking attractions for the season of 1895-96 and incidentally taking in anything in the way of pleasure that the metropolis affords.

Lewis Williams, the baritone, who has been quite successful in rendering oratorio music since leaving Louisville several years ago, was especially engaged to sing on the occasion of the excursion on the River of the Triennial Club. His several selections were artistically rendered and favorably received.

The new Buckingham will open its season on Aug. 5, and already announces the people engaged, who embrace a number of very well-known names in the variety profession. The Messrs. Whallen, assisted by Colonel Savage, who has been their business manager for years, promise that the same standard of excellence will be maintained at this house that has characterized its past career.

The announcement of the marriage of Kittie Whipple to Editor Dobbs, of the Louisville *Commercial* at Washington, D. C., on 28 was in the nature of a surprise to their many friends here. Miss Whipple is the talented daughter of a former teacher of music and elocution here, who was prominently identified with amateur theatricals many years ago. Miss Whipple herself, it is asserted, one time contemplated a stage career, having inherited the gifts of her talented father. With her marriage there is another departure from a bright career of spirits, which at one time made up Louisville's artistic Bohemia. Henry Waller, composer of the *Ogalallas*, Dolly Higbee, who was formerly dramatic critic of the *Courier Journal*, George Selby, a well-known musician, and others at one time formed a portion of a party who in its own way constituted a sort of Lotus Club for Louisville. CHARLES D. CLARK.

KANSAS CITY.

At Washington Park the third week of the New York Comic Opera co. saw the presentation of *Pirates of Penzance*, which was sung and acted with considerable spirit and dash. Montegriffo as Frederick made a handsome appearance and sang the role admirably. Adelaide Randall as Mabel wore some stunning costumes and won numerous encores with her pleasing singing. Between the acts several vaudeville numbers were interspersed. Georgia Landon, a Chinese impersonation very daintily and John Williams a Chinese which was amusing. The dancing of Annabelle was also a pleasing feature. Prices have been reduced to twenty-five cent, which will probably stimulate business. On the opening night the prima donna demoralized the audience by accidentally swallowing a mosquito during one of her solos. On Monday night it was so damp and wet in the open amphitheatre that the performance was abandoned. Harry E. Keady, who played the Sergeant in *The Pirates*, was overcome by the heat Monday while riding on a cable car, but it is expected he will recover.

William Warren, who has for nineteen years been treasurer of the Coates Opera House, and seemed like a life fixture, has signed a contract with H. D. Clark, owner and manager of the Ninth Street Opera House, to become business manager of that theatre. Mr. Warren is one of the best known theatrical men in the country and will undoubtedly materially help the management of the new house. He is a nephew of Joseph Jefferson, and began as a ticket seller in the theatre of his uncle, David Hanchett, in Chicago and afterward with his father as assistant treasurer of McVicker's Theatre. He was also treasurer of the Crosby Opera House, Chicago, which burned, since which time he has been making a host of friends at the Coates.

Lon Hudson, brother of M. H. Hudson, manager of the Coates House, was married to Mrs. Charles H. White, widow of the veteran Detroit theatrical manager last week. Mr. and Mrs. Hudson are at present enjoying an Eastern trip, but are expected home next week.

Two very talented young Kansas City actors have been engaged by Clement Bainbridge to play in Alabama the coming season. Zoe Halbert will play Mrs. Stockton and Robert Connors will play Armstrong, the juvenile. F. B. WILCOX.

ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co. produced during the farewell week of their engagement five different operas, *Boccaccio*, *Dorothy*, the *Mascotte*, *The Grand Duchess*, the *Merry War*, giving ten performances July 28-3, drawing a large attendance and packed houses at the matinee. The Wilbur made a success and won fresh laurels in *Plotow's* *Martha*. Eloise Mortimer was charming as Lady Harriet Durham. Her rendition of "The Last Rose of Summer" won repeated encores. Hattie Richardson as Fanny sang and acted the part in a pleasing manner. E. A. Clark's full resonant voice was heard to fine advantage in the role of Plunket. J. E. Conley was in good voice and rendered the part of Lionel in a very attractive manner. Claude Amsden as Lord Tristram and J. C. Harvey as the Sheriff did good work. The chorus well deserve mention for their excellent work; especially were they forceful and effective in the beautiful climax of the third act and in the finale of the fourth act. They gave *Boccaccio* 28, 79.

Eloise Mortimer made a handsome and dashing *Boccaccio* and admirably rendered the part both in voice and action. Maude Daniel was clever as Leonetti. J. E. Conley was excellent as Pietro. W. H. Kohlme was very funny as Lambertuccio. Claude Amsden did good work as Lotterighi. Hattie Richardson as Fiametta, and Maggie Bolton as Peronella, sustained their roles commendably. The artistic presentation of living pictures continues to be an attractive and taking feature.

At Lett's Grand Opera House alterations and improvements are being made, and the house is dark for a few weeks.

The Wilbur Opera co. will close their Summer season at the Metropolitan 3 and will open an engagement in Manager Scott's theatre in Duluth for a brief period. Manager Scott has decided to close the Metropolitan for a short time in order to make some alterations and changes in the theatre before the regular season.

Manager A. L. Wilbur says that this season has been one of the most prosperous of the Wilbur Opera co. seasons for some years. GEORGE H. COLGRAVE.

ATLANTA.

The New Lyceum Opera co. at Henry Greenwall's New Lyceum Theatre continues to draw large audiences, and the specialties introduced nightly are, as a rule, up to date and thoroughly pleasing. On 29, for the first time upon our stage, Indiana was given for three performances. That it was most interesting, the freshest and by far the most enjoyable of any of the operas yet presented, was the general verdict. It is a comic opera with quite enough plot, dashed with sufficient pretty airs that are catchy, and throughout suggests in a particularly pleasing way, *Dorcas*. The costumes, too, were exceptionally bright and new, and this went far to its success. Herbert Mathews announces *La Perichole* as the next opera.

The Cotton States and International Exposition continues to move merrily along, and also the Dramatic Congress, which is assuming good-sized proportions. The ten bulls that have been trained for fighting by a troupe of Mexican fighters, have been shipped to Atlanta for the Mexican Village, and these are to be used in the much talked of bull-fight.

J. Aldrich Libbey is soon to sing a new song, "The Tally-Ho Picnic," by John Thompson, which it is safe to predict will be a success.

The new Vaudeville Theatre is under way at the Exposition grounds, and the indications point to a handsome structure. I understand that the best talent procurable will be engaged, and this alone will make it a money-maker.

ALF. FOWLER.

MINNEAPOLIS.

The attractions at the Lake Harriet Pavilion week of July 29 were the Dunham Family, the Hungarian Gypsy Band, the Lucifers, and the Colored Quartette. The cool weather interfered considerably with the attendance, which ought to have been large. The Dunhams are remarkable performers on the trapeze, and Lucifer is a marvel at high jumping and kicking. Manager Hayes, of the Metropolitan and Bijou, left 30 for New York city, where he will meet Jacob Litt on his return from Europe.

No one here seems to know anything about the new theatre which it is said will be built this Fall by one F. A. Thompson. The general opinion is that we do not need another house at this time.

The Lyceum stock co. has been giving a repertoire of light plays at the Lake Park Hotel, Minnetonka, to fair business. The organization is made up of local aspirants. F. C. CAMPBELL.

JERSEY CITY.

Walter Kennedy, of this city, will open his season in Boston 12, playing *Samson*, *Virginia* and *Othello*. Mr. Kennedy says he has secured a \$5,000 lion for *Samson*. Jersey City Lodge of Elks will celebrate its fifth anniversary 9 by an outing at Bound Brook, N. J., under Brother Hilltop's pilotage.

Business Manager Harry Hyams, of the Academy of Music, and his family, are spending the Summer in Orange County, N. Y.

John E. Langabee, stage machinist of the Academy, and his family, and Charles Kompe, advertising agent of the Empire Theatre New York, are summering at Echo Lake, N. J.

WALTER C. SMITH.

Absorbs Like a Sponge

Amolin Powder

Destroys all Odor of Perspiration.

ALSO

Amolin Powder

(A new coal tar product.)

The Only Odorless, beautiful, harmless and positive deodorant for Dress Shields and similar toilet uses.

Destroys All Odor of Perspiration.

Contains NO Talcum.

NO Carbolic Acid.

NO Perfume.

Shields and powder at all notion counters. All druggists keep the powder. Sample box of powder or pair of Shields mailed for 25c.

NEW YORK SHIELD CO., 166 Greene St., N. Y.

AUTHORS

Of High-Class Comedies or Scenarios

WITH A STRONG

Female Star Part

Are requested to communicate with

"RESPONSIBLE," care of MIRROR.

LYRIC THEATRE

Hoboken, N. J.

GEORGE HARTZ, Manager.

Will open in September, thoroughly renovated and remodeled for Season 1895-96.

Only First-Class Attractions Booked.

Third Edition—Now Ready.

The Giddy Gusher Papers

BY MARY H. FISKE

A Volume of Laughter and Tears.

Handsomely bound in cloth. By mail, 45 cents.

THE DRAMATIC MIRROR,

1432 Broadway.

MME. BAILEY'S HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for \$1.50 by mail prepaid. BAILEY SUPPLY CO. COOPERSTOWN, N. Y.

OPERA AND ASSEMBLY CHAIRS

Made in 200 Styles, Ranging from 75c upwards.

SCHOOL FURNITURE CO.,

Grand Rapids, Mich.

LARGEST MANUFACTURERS IN THE WORLD.

Prof. J. HUBERT'S MALVINA CREAM

For Beautifying the Complexion.

Removes all Freckles, Tan, Redness, Pimples, Liver Spots, and other imperfections. Not covering but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent by mail on receipt of 50c. Use MALVINA CREAM SOAP.

TOILET SOAP

TYPE WORK. BLOCK WORK.

For prices write to FEIST'S SHOW PRINT, White Haven, Pa. (Established 18 years.)

THE POPULAR FRENCH TONIC

VIN MARIANI

FORTIFIES Body and STIMULATES Brain

Indorsed by eminent Physicians everywhere.

Sent Free, Album, 75 PORTRAITS and AUTOGRAPHS of Celebrities.

MARIANI & CO., 25 West 11th St., New York.

SIEGMAN AND WEIL

110-112 Greene Street, near Prince, NEW YORK.

Largest, complete stock of gold and silver trimmings, stage jewelry, materials for costumes and the production at lower prices than any other house.

Wigs, hairdresses (special catalogue) for men \$2.00 and \$3.00, ladies \$1.50, negro's \$3.00, made on our premises. Tights (our own make and imported) in cotton \$2.00, (reduced from \$1.10), heavy full fashioned cotton \$1.75, (wear better than \$2.00 worsted tights), best grade worsted \$2.50, silk \$3.50 and \$4.50, best silk \$7.00. We carry 30 shades in each quality and size in stock, and make to order in four days. Padded tights (synthetic) \$7.00. Ladies' (imported) green girdles, corsets and bust corsets. (We are sole agents for the U. S.) Frogs' hands, ankles, heads, etc., for contortionists, in new (patented) light material. Perfect imitation. Satin slippers \$2.75. Sandals \$1.25, \$1.75, \$3.00. Clogs \$2.75, etc.

Accessories \$1.50 per lb. Bullion strings from 1 1/2 inch deep (2 1/2 c. a yd.) to 10 inches deep. Openwork laces, gold gimps, braids, laces, cords, bullion flowers, etc.

24 inch outfits in every shade \$5c., 60c., and \$1.00 a yd. Flashes, velveteens, velvets, Tinsel Brocade, etc.

Armors, shields, helmets, swords, daggers, with and without jewels.

Jewels (in setting or with holes), diamonds, crowns, girdles, necklaces, brooches, etc.

Catalogue, prices and every information sent by mail. Goods sent C. O. D. Deposits required on all orders.

C. D. HESS' GREASE PAINT

AND

POWDERS TO MATCH.

CREAMS, PASTES, SOAPS, ETC.

The finest improved stage make-up in the world. Try them. For sale everywhere.

YOUTHFUL TINT MFG. CO., Rochester, N. Y.

BOSTON, MASS., July 10, 1895.

Mr. Chas. D. Hess, Rochester, N. Y.

DEAR SIR—I shall have to ask you to pardon me for delaying so long the acknowledgment of your lovely gift. I have, however, had time to test the makeup and finders the case contained, and I can freely say Exuvia Paste, Cherry-Lip, Ruby Lip, Rouge de Theatre, Youthful Tint Liquid and Powder and your Cold Cream excel any I have ever used. I heartily recommend them. Faithfully yours, PAULINE HALL.

NATIONAL THEATRE, Washington, D. C., Nov. 11, 1893.

Youthful Tint Mfg. Co., Rochester, N. Y.

DEAR SIR—I have used both the C. D. Hess Grease Paint and Powder and find them excellent. They have a peculiar and agreeable softness that is grateful to the skin and easy to blend.

Very truly yours, FREDERICK WARNE.

PLAY BOOKS

PHOTOGRAPHS

POPULAR SONGS

Catalogues on Application.

Cash must accompany each order. Remittances should be made by cheque, post-office or express money order or registered letter, payable to THE NEW YORK DRAMATIC MIRROR. No Plays, Photographs, Music, or Books exchanged. No goods sent C. O. D. No goods sent subject to return. We are not responsible for money or books sent by mail unless registered. Always state amount of money enclosed with your orders, and give full titles of Plays or Songs wanted.

Correspondence solicited. Additional information cheerfully given. Stamp must be enclosed with all communications requesting reply, and with all applications for catalogues. Address all communications to

SUPPLY DEPARTMENT,

New York Dramatic Mirror,

1432 Broadway, New York.

Atlantic Transport Line.

NEW YORK---LONDON.

Mississippi Aug. 10

Mohawk Aug. 17

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOON AND STATEROOMS AMIDSHIPS.

For freight, passage, and other information apply to the

NEW YORK SHIPPING CO.,

General Agents.

Produce Exchange Building, 4 Broadway, N. Y.

CHAS. A. FARNUM

TYPEWRITING. THEATRICAL WORK

Plays and parts copied on short notice. Work delivered to any address or city.

Continental Hotel, Philadelphia, Pa.

Branch office, Anderson Hotel, Pittsburg, Pa.

PLAYS AND PARTS TYPEWRITTEN IN TWO HOURS.

Stenographic and Mimeographic Work.

TRANSLATIONS. ALL LANGUAGES.

ROSENFIELD

2 and 3

West 23rd Street, 1902 E'way (Abbey's Theatre Bldg.), 66 E'way (Manhattan Life Bldg.), 37 Pine St., 35 West 23rd St., 44 Broad St. Tel. 2600 Cont.

TO LEASE FOR A TERM OF YEARS, Novelty Theatre,

Oldest and best-known playhouse in Brooklyn (E. D.), N. Y. New stage and improvements up-to-date. Apply to G. P. Truflow, 45 Broadway Brooklyn, 2d floor.

MANAGERS Young lady, clever and pretty, will give two hundred dollars for engagement with reliable company. Play anything cast for. Address Miss A. E. C., Mirror.

TAPE-WORM Expelled ALVING

with 4 or 5 drops. Send 2c. stamp for pamphlet. Dr. M. H. Smith, Specialist, 1011 Olive St., St. Louis, Mo.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 50 cents; two months, 90 cents; three months, \$1.25—payable in advance.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—GREENWOOD PARK THEATRE (Jack Williams, manager): McKee Rankin and Mr. and Mrs. Sidney Drew Comedy co. July 29-31. On the opening night the bill was The Arabian Nights to a packed house. The co. consists of Mr. and Mrs. Sidney Drew, McKee Rankin, Patricia O'Neil, Annie Leonard, Emilie Edwards, Isabel Lincoln, Ernest Walcott, J. B. Cooper, and P. T. Johnson.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Lyceum stock co. 5, 6 Hoyt's Black Sheep 12.

LOS ANGELES.—THEATRE (H. G. Wyatt, manager): H. M. S. Pinero under the direction of C. Modin. Wood July 26, 27, with large advance sale. Lyceum co. 7-10.—BURBANK THEATRE (Fred A. Cooper, manager): The Strangers of Paris was most excellently staged and drew largely week ending 27. The Black Flag 28.—ITEM: Levy, the cornetist, is located at Redondo Beach, where he gives Sunday concerts to large audiences.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark July 29-31. Black Sheep 5, Daniel Frohman's Lyceum co. 12-17. The regular season commences 3, and engagements are booked for every week in the coming season. All co. playing San Francisco will play here three nights or more.—ITEM: The former People's Theatre has been secured by the Salvation Army on a long lease, so the possibility of a re-opening is lost. A low-priced theatre should pay here, but the right man has not yet appeared here.

COLORADO.

ASPEN.—TIVOLI THEATRE (E. C. Rice, manager): The Metropolitans in repertoire July 21-27, presenting Struck Gold, The Buckeye, Ole Olon, Caprice, Jane, and Josh Whitcomb during the week, with Saturday matinee, to fairly good business. The same co. in repertoire 29-31.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Dark, with no bookings till September.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): House dark week of July 21-28.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark week of July 29-31.

GRAND JUNCTION.—ARENA: Professor Gentry's Equine and Canine Paradox gave two performances under canvas to good business July 25, performances excellent.

CONNECTICUT.

HARTFORD.—Evidently Messrs. Parsons and Jennings, of Bridgeport, have abandoned their project of a new theatre here, after almost completing the formation of a stock co. They are now intent on building on the leased land of the Travelers' Insurance Co., a most excellent location. The company were willing to give a long lease and to place a mortgage for half of the cost of the house, so that it would necessitate the stock co. raising only \$40,000 of the amount required; up to date \$30,000 of this amount was subscribed by residents of this city and Parsons and Jennings had put up \$5,000 themselves, and no doubt the balance would have been easily secured if they had continued. Jean Jacques, manager of the Waterbury Opera House, is quite anxious to take hold of the project if Parsons and Jennings have abandoned it, and he has been in the city several times of late interviewing the officials of the Insurance Co. To your correspondent he stated that he is in no way wished to interfere with Messrs. Parsons and Jennings, but if they withdrew from the scheme he would be glad to join with subscribers to the stock and would himself be willing to subscribe to \$25,000 worth. This would give the amount needed and more, too, and would be a guarantee of faith in the venture. So if local enthusiasts who have so long clamored for a new playhouse are willing to join Mr. Jacques in a project, he stands ready and willing to put up the large amount above quoted and the balance should not be long forthcoming from the many who have so often sighed for an opportunity to help on a new theatre scheme, or else they should "forever hold their peace." The last city directory census shows a population of 70,000, and the excellent suburban trolley system gives at least 20,000 more available, making a large and desirable field for a new theatre, if modern and up-to-date.—Maude Granger is spending a portion of the summer at the home of her parents in this city. She is the picture of health, having fully recovered from her recent severe indisposition. Miss Granger has under consideration a very flattering offer for the coming season to appear as Cleopatra in an elaborate production of that favorite play with a superb spectacular environment.—Wilbur Talcott has sold his interest in the Pavilion Theatre to J. W. Ruess, who will continue the vaudeville entertainment. Manager Talcott says he has not made any money this summer, but he has gained a valuable experience which will stand by him when he launches on a broader theatre than the "Don't" that Care Wilbur, see the fun you had."—The Elks are already beginning to make arrangements for their bazaar at the First Regiment Armory in October, when five or ten thousand dollars' worth of awards will be distributed. The members are selling tickets in large numbers, and think nothing of disposing of a hundred or two apiece.—Lon Stevens is recuperating at Mount Vernon, and incidentally doing the "Duch of Keys" act at a well-known hotel.—D. F. Williams, the Quaker City humorist, has returned home after a pleasant outing here. He has engaged in business in the metropolis that promises large returns, and he will hereafter confine all his attractions to the enterprise.—T. W. Shannon, secretary of the local Lodge of Elks, has returned from Atlantic City.

STANFORD.—TOWN HALL (F. M. Briggs, manager): House dark July 29-31. Leon Washburne & Shenandoah 19.

WATERBURY.—Gossip: There is a strong probability at present that Manager Jacques, of this city, will be the lessee and part-owner of the proposed new theatre in Hartford. At this writing the chances seem to be in favor of Mr. Jacques, and his hosts of friends here hope that his projected enterprise in Hartford will succeed.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): This house is fast filling up its dates for next season which bids fair to out-rival all previous seasons. The manager is arranging to light the house with electricity. The seating capacity of the house is 1,200, and being the only opera house in this city, which has a population of 18,000, is generally well-patronized throughout the season.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): Season closed.—ARENA: Wallace's Circus gave two performances here July 28. It was a record-breaker for attendance.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barry and Co., managers): Prof. Roche, hypnotist, gave July 22-27 tested the capacity of the Grand, and gave satisfaction. This was the professor's return date. The Tarentula (S. V. Abell, manager): The Andrews Opera co. still continues to draw large houses. Martha and Fra Diavolo were the hits during the week, and both were well rendered. The co. closed the season 2, which has been a very prosperous one in every respect. The Andrews will return to their home in Waterville, Minn., to spend their vacation, and the rest of the co. will leave for their respective homes. They expect to open in Minneapolis or St. Paul about the second week in September. Professor Stein, of this city, has written a beautiful song, entitled "Dear Mignonne," which he had dedicated to Miss Myra Morrell, the prima donna of the co. She made a success with it in Fra Diavolo. Your correspondent was the recipient of an elegant specimen of the "Pommernian

Spaniel," the gift of Prof. Roche, who is filling an engagement at the Grand.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): John D. Ormand and Agnes Fuller closed a week's engagement July 27 to fair business; satisfactory performances.—ITEMS: The Germania Opera House is now under new management. H. J. Moogk, the former manager, has retired from the management, and a meeting of the Germania Society trustees, held in June, Captain Phil. Arno was appointed his successor, beginning his duties 1. The patrons of the house will miss Mr. Moogk greatly, but we hope Mr. Arno is one of the prominent members of the Germania Society and a resident of Freedport for many years. Germania Opera House is about to be frescoed and painted, the work to be finished by Sept. 1. Workmen are expected to commence this week.

OTTAWA.—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): F. A. Sherwood, within the past month of his personal management of the Opera House, has wrought a transformation in the appearance of the auditorium, stage and dressing rooms that seems almost beyond the possibilities in the short time the work has been in progress. The dressing-rooms and stage walls have been painted in harmonious tones, new scenery replaces the old and worn-out material, especially of note being a parlor scene and a brick house exterior from "Satanstoe" and Landis of Chicago, handsome forest scenes and an artistic plain chamber. Other scenery is also very pretty, and the scenery and settings are fully up to date in design and execution. The seats in the auditorium have been newly upholstered and the house put in first-class order in general. The Wolford, Sheridan and Holmes co. are playing a week's engagement to medium business.

EAST ST. LOUIS.—GEMMETT'S GARDEN THEATRE (Joseph Gemmett, proprietor): This theatre is located at the end of the Denverside Street Car line, four miles from the city. Performances are given on Saturday and Sunday nights and Sunday matinee. The co. for July 27 and 29 includes Lillian Hanson, Richard and Lockett, Charles K. Crawford, Lulu May and Charles Lawrence (stage manager). Each performance concludes with the farce Dutch Justice. The performance is very mediocre, with the exception of Richard and Lockett's sketch, which is fair. Next week, Wettig and Crossland in a new knockabout sketch.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): House dark July 29-31.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): House dark July 29-31.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): House dark week of July 29-31.

ENGLEWOOD.—MARLOWE THEATRE (R. F. Timmerman, manager): House dark July 29-31.—NEW LINCOLN THEATRE (Frank E. Baker, manager): Wallace and Constantine have taken up their lease of the above house, and Frank E. Baker has taken the management. Jule Walters will open Aug. 4 with matinee in Side Tracked for a week, giving two performances daily.

INDIANA.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Barlow Brothers' Minstrels 2, Wolford, Sheridan and Holmes' Dramatic co. in The Smuggler, Train Wreckers, etc. 12-17 (Fair week).—ITEMS: Senator E. L. Elliott, of Middletown, has commenced the erection of a \$30,000 opera house in that city. It is his intention to have the house completed by Oct. 1, and the bookings of the house are some of the best attractions on the road. Henderson's Dramatic co., organized in Middletown last week with a co. of twenty-eight people and a fine band and orchestra. They will play Fair dates through Indiana, Ohio and Illinois.—Ben Brown has been retained as stage-manager of the Alcazar for '95. Manager Thompson has about completed the booking for the coming season.

NEW HARMONY.—THEATRE'S OPERA HOUSE (Al. Gilbert, manager): House dark July 29-31. There was quite a number of local entertainments the past week and a great treat is offered the coming week in a musical at Murphy Library Hall. Mrs. Ed. Shepard gave an entertaining and instructive talk about Salt Lake City and its people on Thursday evening at a special meeting of the Woman's Library Club. A large number of guests enjoyed a three-hour musicale at the residence of Mr. and Mrs. John Corbin on Sunday night. There will be a musicale (under the auspices of the Woman's Club at the library building 29, consisting of cello and piano solos, vocal selections, etc.). L. Parke and sister, of Cincinnati, taking the leading parts. Mrs. Eva Carr Webster, a prominent opera singer, is here visiting her mother, Margaret Owen, late a member of Darkest Russia co., is home spending her vacation and nursing a sprained ankle. Mr. and Mrs. Harry Robinson was here 3 to join The Fast Mail co. Colonel Martin Golden, manager of Carter's Fast Mail co., leaves next week for Chicago to take the road with his co.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): House dark during week of July 29-31.—ITEMS: Walter C. Floyd, of the Silver King co., went to Indianapolis to spend a week with friends.—Reese Prosser, who is to join Beach and Bowers' Minstrels, made quite a hit at the Y. M. C. A. Auditorium on 25. Mr. Prosser has very generously donated his services to nearly every church and lodge entertainment that has been given here during the summer, and thereby greatly strengthened the already popular popularity.—The Red Men will hold their annual "Howl" here 7. The day will be spent at the Fair Grounds and at night a mock initiation will be given at this house.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): House dark July 29.

IOWA.

SIoux CITY.—PRAIRIE GRAND (A. B. Reall, manager): House dark July 29-31.

DECATUR.—GRAND OPERA HOUSE (C. J. Weiner, manager): ITEMS: President Bear, of the Grand, is in New York on business. While there he will book a few good attractions for this winter. Manager Weiner will leave next week for the East on a six-weeks' pleasure trip.—H. M. Hitchcock will play a saxophone in the orchestra this season.

INDIAN TERRITORY.

ARDMORE.—Gossip: The Elkski Opera House, now in course of erection, will be completed in about thirty days, and will be opened between the 1st and 15th of September by Dick P. Sutton in The Siege of the Alamo. This house will be under the able management of L. W. Hance, and a prosperous season is assured.

KANSAS.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): Cecil Spooner co. drew good houses July 23-24; good performances. Special mention is due Cecil Spooner for her kaleidoscope dance.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers): House dark all last week. The new managers, Messrs. McKim and Lane, are doing everything in their power to make the next season a success. The house is being thoroughly cleaned from floor to ceiling, and improved in many ways. The new scenery will be the most complete ever seen in this city, and will be ready 10. The new piano is a style 10, Mason and Hamlin, and the orchestra will have a new double bass. The season opens 19 with Old Tennessee, and the managers already have a number of first-class attractions underlined for the season of 1895-96.

TOPEKA.—Gossip: Both houses are still dark. Manager Crawford has let the contracts for the new decorations and improvements in the Grand, which he says will cost nearly \$5,000. He also has the plans perfected for a summer roof-garden for next summer, if times pick up enough to justify. He showed me an elaborate statement of the business of all his theatres and circuit last season which aggregated a very handsome net profit in spite of his Omaha fires, the second of which was a total loss and wiped out his interests in that town. He anticipates only fair business this coming season till after the holidays. After that he says business all over the country will be surprisingly good.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bartley McCullum, manager): Men and Women July 29-31; Caste 5-10.—ITEMS: Harry Fielding (Fielding and Walker) is at Peak's Island for a few weeks.—Miss Bingham has the finest wardrobe ever seen on the island.—George E. Henry made his first appearance last week as William Rendleton, and was presented with a grand watch by Manager McCullum during the evening performance 29.—The Tarentula will open with The Dazzler co., followed 12 by Joe On in The Star Gazer. This house will be under the man-

agement of Charles C. Tucksbury, and Edward Sullivan will be treasurer.

BATH.—ALAMEDA OPERA HOUSE (H. H. Donnell, manager): John L. Sullivan and co. July 27; large and well-pleased audience.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark week of July 29-31.—ODD FELLOWS' HALL (Daniel Adams, manager): A recital given by Mrs. S. T. Robson, reader, assisted by Alice Bailey, vocalist, delighted our most critical audiences 31.

NORTHPORT.—SKATING PAVILION (Chas. Mahoney, manager): Elsie Crockett Carleton co. in Uncle Joshua Whitcomb 1. Miss Carleton is known in musical circles as Elsie Canning, composer of several songs.

MASSACHUSETTS.

LOWELL.—LAKESHORE THEATRE (James Gilbert, manager): The opera co. sang The Bohemian Girl July 29-31, following it with Fatinitza for a two weeks' run. This is the best production they have given so far, and reflects credit upon the management. Business continues excellent.—ITEMS: Julia M. Bachelder is spending a week at the mountains filling an engagement with Maude Banks, Louis Osborne, and others at the opening of the new Casino at Jackson, N. H.—At the semi-monthly meeting of the Elks, Frank M. Merrill, the delegate to the late grand convention, read an interesting report on the proceedings. It was voted to hold the annual outing 15 at a near-by resort.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The season will open Aug. 16 with Crocogro and Grant's Comedians in The Dazzler. Among Manager Grant's bookings for the coming season are Pauline Hall, Primrose and West, James O'Neill, Camille D'Arville, The Merry World, Wang, Peter Dailey, Lewis Morrison, Alexander Salvini, Kice's 1892, Edward Harrison, Keller, William Gillette in Too Much Johnson, Little Christopher Columbus, and many others. Pain's Last Days of Pompeii is billed for week of 3-10.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Season closed.—BIJOU THEATRE (W. R. Taylor, agent): Season closed.—ITEMS: Manager Bradstreet has secured the controlling interest in the Music Hall corporation (owners of Park Theatre). This settles beyond question who will manage the house during the coming season. The foyer has been redecorated under the supervision of Treasurer Bavenport, and various attractions are expected. The opening attraction will probably be Walter Kennedy's Samson. There is a rumor about that Manager Bradstreet will erect a hotel in the vicinity of the Park.—Julian Condon will open the season at the Bijou with a strong specialty co. 8.—The Crane Sisters, a clever vaudeville team, are visiting friends in this city.—Charles Caswell, who managed the Bijou during last season, was sentenced to imprisonment for a term of two years for obtaining money under false pretences. His scheme was to advertise for a treasurer for his theatre, require a bond of three or four hundred dollars as security and appropriate the cash to his own use. His operations were confined to this city and to Salem, where he had a brief career as a theatrical manager.

HOLYOKE.—THE PAVILION (Thomas F. Muttay, manager): Ida Siddons in Prince Tophoe Toophar, also Nelsona Kennedy and Quinn. Atlas, Morton and Revelle in specialties to full houses week ending 3.

PLYMOUTH.—DAVIS OPERA HOUSE: Sawtelle Dramatic co. 8-10.—ODD FELLOWS OPERA HOUSE (George W. Burns, manager): Dark 29-31.—ITEM: The new Odd Fellows Opera House will be opened the latter part of August. The new building will be launched that will place this historic city among the best of the one-night stands in New England. The new Opera House is a model theatre, thoroughly equipped with the latest improvements—plush chairs from Andrews, Demarest and Co.; heated throughout by steam, lighted by gas and electric lights; stage, 36 x 32, and fully equipped with new scenery. The dressing-rooms are made of mahogany, each room containing a bath, toilet-room, steam radiator, etc. Manager George W. Burns, for four years connected with the Davis Opera House, will personally manage the new theatre. The opening attraction is yet to be announced.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Henry VIII, was given by Springfield and Pittsfield talent 2.

MICHIGAN.

GRAND RAPIDS.—All the houses were dark July 29-31.

SAULT STE. MARIE.—Soo Opera House (G. G. Scrandin, manager): Al. G. Field's Darkest America July 22 turned people away; S. R. O. sign being up thirty minutes before the curtain rose. Max Hinrichs 31; Clean Sweep 1.

FLINT.—MUSIC HALL (Hubbard and Rankin, managers): Dark week ending 1.—THEATRE'S OPERA HOUSE (H. A. Thayer, manager): The Revelers opened in Little Miss Mischief July 29 to a fair house and gave fair satisfaction. They remain all the week with change of bill nightly.

SAGINAW.—NEWELL'S PAVILION (C. H. Newell, manager): The Revelers in repertoire July 27-28 drew large houses nightly. The specialties were good James Elliot, formerly of this city, is manager. J. Knox Gavin and M. B. Streeter 29-31 in repertoire.

MINNESOTA.

ST. CLOUD.—GRAND OPERA HOUSE (E. W. Durant, manager): Paige's Players July 27-28; excellent business.—ITEMS: The house will be dark next week; extensive repairs will be made. The stage will be newly floored, the ladies' parlor enlarged, and a complete set of new stage furniture will be added. New carpets throughout will replace the old, and everything will be in first-class shape. R. W. McGarry will continue as treasurer, having been engaged for another year.—Charles A. Parker, formerly manager of the People's Stock co. at St. Paul, assumes management of Paige's Players 1.—Walter Puta, late of St. Paul and Clara Paige joined Paige's Players here 25.

WINONA.—ARENA: Week of July 22, Charles Hall's Equine and Canine Circus to packed tents. Lemon Brothers' Circus to good business 26. Marie Wellesley Co. of Players will open for two weeks 29.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Boin, manager): House dark July 27-28. Mark Twain 29; nearly all seats sold in advance.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): Buchanan Comedy co. July 25-27; good business; S. R. O. last two performances.

MISSOURI.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Arrangements are being made to put electric lights in the house.

PULTON.—NEW GRAND OPERA HOUSE (J. M. Bolton, manager): Prof. Tremaine closed his ten nights lecturing and sun picture tour of the world July 27. His audiences were extremely large throughout the entire course, and much satisfaction was expressed.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): John Dillon July 30; Corbett Concert co. 1.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE: Manager Sid J. Lowenburg has had the entire theatre thoroughly renovated, and has spared neither trouble nor expense to make it attractive. He has booked numerous co., and from the present outlook he will enjoy a very profitable season.

NEBRASKA.

HASTINGS.—OPERA HOUSE: The Spooner co. July 25-31.

LINCOLN.—Gossip: The Lansing will open 21.—At Lincoln Park W. T. Carleton's Comedy Opera co. began a week's engagement 29, presenting Charity Begins at Home.—At Burlington Beach Madame Rhinehart and co. closed a successful engagement 28, and this week the entertainment is provided by Milten and Slack, horizontal bar and trapeze performance.

NEW HAMPSHIRE.

NASHUA.—LAWDALE GARDEN THEATRE: Fairbanks and Mitchell, managers: Led Astray was presented to large and fashionable audiences week of July 15-20. School, The Westerner and Led Astray drew largely 25-27. Old Kentucky Home 29.—Gossip: Messrs. Fairbanks and Mitchell deserve congratula-

tions for their success in making Lawdale a popular resort. A very noticeable feature last week was a number of theatre parties composed of the elite of the city.

NEW JERSEY.

NEW BRUNSWICK.—Gossip: A local paper is authority for the statement that Mr. Howard MacSherry, who has returned to this city from San Francisco, is going upon the stage. The San Francisco Call of recent date said that during the recent engagement of Frederick Warde, in that city, Manager Alfred Bouvier introduced Mr. MacSherry to Mr. Warde, and the latter on hearing Mr. MacSherry in some readings in blank verse engaged him for his co. The Call spoke in the most commendatory terms of Mr. MacSherry's brilliant legal talents, having won distinction in four years' practice in San Francisco. When interviewed Mr. MacSherry modestly stated that he did not think the matter of sufficient public interest to discuss or publish. He, however, admitted that he had signed a contract with Mr. Warde in California and that he was busy at present rehearsing the following plays: Julius Caesar, The Merchant of Venice, Richelieu, Henry IV., Othello, The Bells, Macbeth, Virginia, and Rummeye, a historical drama by William G. Harrison, founded on the granting of the Magna Charta by King John, Mr. Warde assuming the character of Robin Hood, and Mr. MacSherry that of King John. Their season will open early in September and close May 30, during which time they will play only the large cities. The co. numbers sixty persons. Mr. MacSherry has appeared at the Opera House before on one or two occasions for sweet charity's sake, in the role of Matthias in The Bells, the press and public speaking very highly of his work. His many friends will for him the fullest success in the new but by no means easy profession he has chosen to enter. "Billy" Ward and family, who were engaged in Allen's Theatre on 10, are at present in Philadelphia. It is Mr. Ward's intention to return to this city in September and open a dramatic school.

ELIZABETH.—Gossip: A large audience greeted Drake's Band at their regular weekly concert on July 26. The soloist for the evening was Ethel Dufres Houston, who possesses a very sweet contra-alto voice. The programme, which was an excellent one, thoroughly merited the applause that greeted each piece. The leader, William Drake, has a reputation of being one of the finest handmasters in the State, and the music of this last concert fully justifies the assertion. On Aug. 21-23 this band, fifty strong, will close their season with a grand jubilee at which will appear hands of bag-pipers, negro anvil players and German singers, besides other numerous specialties. There will be a short preliminary season at Drake Opera House about Aug. 15, under the management of Kich and Maeder, with the latest farce-comedy successes. The regular Fall and Winter season will open with Lillian Lewis in Cleopatra. J. W. Cree has been engaged as advertising agent for this house. Mr. Cree holds the record in this place for bill-posting.—The Lyceum Theatre will open its season Aug. 5, with Tony Pastor. The reopening of this pretty theatre will be received with pleasure by the people of this place, with whom it is deservedly popular.—Your correspondent has been summing for two weeks at Edgartown, Mass., where he unexpectedly ran across a Providence correspondent, Howard Clark Ripley, who is in every sense of the word "hail fellow well met." Providence will not suffer for the lack of fish stories this season, as "Rip" takes back with him a large supply.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frainger, manager): The Milton Aborn Opera co. on July 29 produced for the first time here Maritana to S. R. O. That it was a success was evidenced by the enthusiastic applause it received. Ida Mülle as Maritana was the star of the opera, and well deserved the ovation accorded her. The support and chorus work were first-class. Mikado, week of 29-31, with big business. IRON: A. W. Dugwall, general manager of Jacob Litt's attractions, also A. M. Miller, Jr., and Fred. Pere are spending a few days at the Hotel Brighton the guests of Manager Sargent Aborn, of this city.

DOVER.—Opera House dark week ending 3.

NEW YORK.

ALBANY.—Gossip: The trustees of Harmanus Bleeker Hall have decided not to appoint or employ any regular manager for next season. The hall will be rented to any responsible party at \$100 a night. The first performance will be given Aug. 21 by the Primrose and West Minstrels.—C. H. Smith has booked a large number of attractions which he will play here next season. Thatcher and Johnson Twentieth Century Minstrels rehearsed here this week, and open their season at the Leland Opera House Aug. 3.—The Elizabeth Williams Colored East Lynne co. rehearsed at the Gaiety Theatre 31, and opened the season at Fort Edward 1.—The Pain fireworks will be given on Pleasant Island under the management of C. H. Smith, 23.—William Corbin, Albany's youngest and latest addition to the rank of comedians, will play his big business. He has an understudy for Richard Golden as Jed Prouty. He is clever, and will make a hit.—Frank Dietz, who is well known in theatrical circles, was here last week as Pain's representative. He said the fireworks displays had been a grand success. All that is needed is fair weather; Pain does the rest.

ROCHESTER.—Gossip: Theatricals in this city are exceedingly quiet, but at our adjacent Summer resorts the people are pleasantly entertained. At the Auditorium, Ontario Beach, the Empire Opera co. are doing finely. The Mascot was presented July 29-31 to a commendable manner. Mamie Taylor appeared to advantage as Bettina, as also did Ed. Chapman as Prince Lorenzo, and H. W. Ten Denick as Rodco. The general work of the entire co. met with favor. Repertoire, 3-10.—At Manitou Beach the Royal Japanese Troupe played goodly numbers July 29-31; continuation of same 3-10.—Ringling Brothers' Circus pitched their tents in our suburban village of Charlotte on 3, and attracted our rural friends for miles around, and the magnet was powerful enough to haul in several carloads from this city.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark July 29-31.—PERSONAL: Jennings, Correll of this city, who is rusticating at Bridgewater for a few weeks, has signed with Stuart Robson for next season.—Primrose and West's Minstrels open their season in this city 17.

SARATOGA SPRINGS.—TOWN HALL (T. M. Putnam and co., managers): The French Catholic Fair closed after a very successful fortnight, July 31. The regular season at this house opens 7 with Thatcher and Johnson's Twentieth Century Minstrels. The Western Trilby co. will be the first production of this famous play in this village, and we look for very large audiences.—SARATOGA OPERA HOUSE (A. L. Churchill, manager): Mrs. Anna Abbott gave a very mystifying entertainment to a fair-sized house, 26. The public-spirited citizens of Saratoga have provided a course of popular lectures, free to all, the subjects to be, "The Four Great Religions of the World," the first to be given July 15 in Bishop John F. Newman: subject, "Buddhism."—CONSUMPTION SPRINGS: The largest audience that has gathered to hear the concerts here this season was July 29, when Inez Mecusker appeared and gave several selections, which received numerous encores. At the sacred concert given by John Lund's orchestra 29, on the piazza at the Grand Union Hotel, Chauncey Olcott sang "The Palms" and a Venetian song before a large and appreciative audience.—ITEM: Through the persistent efforts of John T. Sullivan, the thespian public are to have the pleasure of hearing the opera Dorothy on 5 by the same cast that gave it on the Lake House lawn, Lake George.—ARENA: Buffalo Bill's Wild West exhibition entertained fully 20,000 people afternoon and evening of July 29. Everyone was delighted.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): House dark.—ARENA: Ringling Brothers' World's Greatest Show, July 30, was considered and pronounced by everyone the best street parade ever witnessed in this city, and as for the ring performance, it was excellent in every respect. They carry the most complete and largest concert band, under the direction of Liberati, ever heard in this city. Take it all in all, it stands head of any circus in every respect that ever visited this city.

SYRACUSE.—Gossip: Quite a sensation was created here last week by the announcement that Charles H. Plummer, for six years manager of Jacobs' Theatre here, had resigned.—W. J. Benedict, an old advance man, has opened a booking agency here.—Late R. V. Vroman expects to go with Master and Man.—Buffalo Bill's Wild West comes 3, Cleveland's Minstrels at Jacobs, 12.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): Clara Alina Jewell, who was with the Bostonians last season, leaves for Cleveland, Ohio, where she has accepted an engagement with the Mattie Lane Opera co. On July 29-31 she appeared with Sousa's Band and De Wolf Hopper at Manhattan

Beach. Among the many attractions booked by Manager Rood for the coming season are the following: A Trip to Chinatown, Shore Acres, Wang, Rhea, Country Circus, Eight Bells, The Cotton King, Wicklow Postman, A Texas Steer, A Girl Up to Date, and The Masked Ball. The branch lines of our electric street railway are nearly completed. This places the Opera House in easy reach of a population of over 15,000, which, with our renewed business activity, ought to make Cortland one of the best one-night stands in Central New York. This will be the last letter from this city for a few weeks, as your correspondent leaves on a bicycle trip to Saratoga, the Adirondacks, and along the Hudson. He will return, however, in time for the opening of the Opera House, 28.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager). Professor Sylvian A. Luth, hypnotist and mesmerist, gave the first of a series of entertainments on July 29 to fair business. —ITEM: Arthur Sidman, the comedian, will go out again this year under the management of E. J. Dellinger in the early part of the season. Mr. Sidman is at present at work on a new piece. His part will be that of a young man, an odd genius, with an inventive turn of mind. The plot of the piece Mr. Sidman will prepare himself, when he will turn it over to a well-known play-wright for completion. As soon as finished the co. will commence rehearsing it, and about the middle of the season A Summer Shower will be shelved to make room for it. The co. will rehearse in Batavia, but will open elsewhere on Sept. 14 returning on 17, when they will open a three nights' engagement. If the new piece is ready at this time it will be put on here for a night. The co. will be equally as good, if not better, than last season. The people already engaged, in addition to Mr. Sidman, are Bert Howard, Leona Bland (of Bland Sisters), Mr. and Mrs. J. E. Garden, Harry Crosby, and A. E. Willard.

LYONS.—MEMORIAL HALL (John Mills, manager). This house will open Sept. 6 with Clay Clement in The New Dominion. Manager Mills announces his bookings so far for the coming season: The Westerner, Muskell, Courtenay Thorpe, James O'Neill, Gorman Brothers, Rhea, Brooklyn Handicap, Trip to Chinatown, Midnight Special, Wang, Princess Bonnie, Side-Track, C. B. Hanford, Old Homestead, Keller, Trilby, Midnight Flood, Robert Hillard, Charley's Aunt. —ITEM: Frank Wyckoff joined Rube Farmer co. 29.

GLENS FALLS.—OPERA HOUSE (Harrie Chesbro, manager). Flora Stanford in repertoire July 29-31; good performance to light houses. —ARENA: Buffalo Bill gave two performances 30 to large audiences.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business-manager). Cleveland's Minstrels 10, with matinee.

CORNING.—OPERA HOUSE (A. C. Arthur, manager). House dark July 25-1.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Sison, manager). Season closed.

OLEAN.—GOSSIP: Mrs. "Billy" Van and Belle Stewart, known as the Stewart Sisters, left for New York to join Billy Van, where his minstrel co. are now rehearsing. Mrs. Van and Miss Stuart were tendered a reception a few evenings ago at their pleasant home in Middletown, a suburb of this city.

MIDDLETOWN.—PYROTECHNICS: Pain's fireworks display at Midway Park, 1,800 people, from this city and Goshen paid admittance to the Park. The display lasted forty minutes, and was very good.

AUBURN.—BURTON'S OPERA HOUSE (E. S. Newton, manager). House dark week of July 29-3.

NEWBURGH.—ACADEMY OF MUSIC (Fred. M. Taylor, manager). Owing to change of route, Thatcher and Johnson's Minstrels, booked to open the house on 9, cancelled, and will appear some time later in the season, so the opening will be put off until 19, when William Jerome will appear in his new play, Town Topics. Hooligan's Masquerade (Gallagher and West), 28, Darkest Russia 30, Frederic Bond in Fresh, the American, Sept. 2.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager). A. D. Fondray of Morrison's Faust co. is in town, arranging for the repetition of Queen Esther. 9, Manager Covell is spending his vacation in the Western part of the State.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager). House dark July 29-3.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager). Cleveland's Minstrels, 14.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager). Manager Walker's enterprising idea of furnishing attractions during the summer season at prices that will reach all classes (15, 25 and 50 cents) is proving a good one, and packed houses are the result. The season opens with Louise Hamilton in a round of bright comedies week of 29. Hettie Bernard Chase co., Barnes and Marvin's Players, and Frank E. Long will follow, each for a week. The well-known German comedian, J. K. Emmett, will present Fritz Aug. 12, and Eugene Moore and Anna Boyle-Moore will be seen Aug. 15 in an elaborate production of The Burglar. The two latter attractions will play at regular prices. The regular season will commence Sept. 22, and Manager Walker is being congratulated on all sides for the splendid attractions he has booked. He informs your correspondent that he can complete the erection next season of a large pavilion similar to those found at the Summer resorts. A first-class opera co. will be engaged for part of the season. Kent Thomas please write.

OHIO.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager). The season will open Aug. 15 with Billy Van's Minstrels. During the past few weeks many needed changes and repairs have been made in the house, the scenery being entirely new and extremely beautiful.

KENT.—OPERA HOUSE (Mark Davis, manager). Frost and Fanshawe's co. presented An American Beauty, Asa Jenkins, Lost in a Great City, Two Orphans, Under the Gaslight, and Country Postmaster to fair-sized houses week of July 22-27. Minnie De Haven Comedy co. next.

MARION.—ITEM: Ground has been broken for our new Opera House here, and they are making good headway, and hope to open to the public by December or Jan. 1. Several new changes have been made in the plans, and we expect to have the finest house in this section of Ohio. The manager has not as yet been appointed, but they are ready for dates.

NEWCOMERTOWN.—DAVIS PAVILION: U. T. C. was compelled to leave without giving any performance July 20, on account of a severe storm. —ITEM: Manuel Vingling, trombonist, after spending the Summer at home, left 27 to join Thatcher and Johnson's Twentieth Century Minstrels.

UNIONSVILLE.—CITY OPERA HOUSE (Elvan and Vanostrian, managers). Ed. T. Davis' Pavilion U. T. C. co. July 22; good business. —ITEM: Elvan and Vanostrian are renovating the house, which opens 24 with Frank Jones in The Country Cousin. Coalman and Hegler Minstrels 26.

TOLSON.—GOSSIP: Mabel Eaton and Edwin Hoff gave final presentations of As You Like It and Ingomar in the forest on the banks of the Maumee to large audiences 20-1. St. John and Klunk's Gilbert Opera co. are giving Mascot and Mikado in a tent week of 29-3 to good business.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager). J. K. Emmet, assisted by Emily Lytton and a very competent co., comprising L. P. Hicks, Willard Newell, Gilbert Brathwait, Leroy Percy, Harold Craig, Charles Stewart, George Hernandez, Richard Hite, James J. Irby, Frank Dunbar, Kate Eckert, Laura Howe, Virginia Stewart, Marie Rogers, Kattie Francis, Blanche Chatfield, and Little Baby Sinnott, in Fritz in a Mad-House July 22, 23, to fine business. The co. was recently organized. This was the opening of the season. —CORDRAY'S NEW THEATRE (John F. Cordray, manager). The fourth week of the Frank W. Bacon stock co. in the four-act comedy, Life for Life, excellently cast and staged, drew large audiences 22-28. —ITEM: Wallace Munro, than whom none is more popular or efficient as a theatrical manager in the Northwest, has been appointed amusement director of the Natatorium Park, Spokane, Wash. It is a worthy position, and worthily bestowed. Mr. Munro is well remembered here and in the interior for his clever all-round work as a member of the Tittell Dramatic co.—D. Solis Cohen, co. 142, as well as the Seattle Lodge, 52, Tacoma, 174; Olympia, 198; and Cascades, 201, at the Grand Lodge Session of Elks at Atlantic City, N. J., recently returned here 22. As a symbol of the good-fellowship, esteem and admiration

in which Mr. Cohen is held by the 600 members of the Portland Elks, he was tendered a rousing reception by them on the evening of 23 at the Elks' Hall in the Marquam. He was welcomed by an audience tazing the capacity of the hall. Amid enthusiastic cheers, he was invited, at the beginning of the reception, to the platform by the present Exalted Ruler, R. W. Mitchell, who, in the latest annual election of the Lodge, succeeded Mr. Cohen. Then followed a short programme of vocal and instrumental numbers by members of the Lodge. During this part of the reception, Mr. Cohen was presented, in behalf of the Lodge, with a handsome floral device, arranged to form the words "Welcome Home." Exalted Ruler Mitchell, in his usual happy way, welcomed Mr. Cohen back into the lodge room, and congratulated him on the good work that had been accomplished by him in the Grand Lodge. Mr. Cohen then, in a few well-chosen words, heartily thanked the Lodge for the reception accorded, and followed this with a lengthy report of what had been done by the Grand Lodge at Atlantic City. At the conclusion of Mr. Cohen's remarks, he was loudly applauded. Before the applause had subsided, an immense punch-bowl, filled to the very brim, which was furnished by Charlie Sliter, a prominent Elk here, was in evidence, and the good-fellowship, long life, and prosperity of Mr. Cohen was drunk uncountable times by the assembled Elks. It was an ovation and reception deservedly given one who has performed good service for the Portland Elks, and it will long be borne in mind as an epoch in the history of the order here. An entertainment for the benefit of the public library was given in the Palouse Opera House, Palouse, Wash., 20. It was pronounced one of the most interesting things of the kind given at Palouse. Foremost on the programme was Essie Tittell, of the well-known Tittell Sisters. By the rendition of several humorous and pleasing recitations she proved an instant favorite. Expert lango, guitar and bottle playing by Messrs. Rowell and Voorhees was a great bit. A well-filled house witnessed the programme, and a neat sum realized for the library.

BAKER CITY.—RUSTY'S HALL (M. B. Goldstein, manager). Payton Comedy co. week ending July 27; fair performance; good houses. Wallace Circus 27; good performance. Eunice Goodrich underlined.

PENNSYLVANIA.

CARBONDALE.—GRAND OPERA HOUSE (Dor P. Byrne, manager). House dark July 29-31. —ITEM: Manager Byrne, the bustling manager of the Grand, is getting things in shape for the opening which occurs during the season. The attractions booked for next season are Chauncey Olcott, Andrew Mack, A Baggage Check, The Stowaway, Joseph Murphy, Farmer Rice, Byrne Brothers, Thatcher and Johnson Minstrels, Bunch of Keys, Gorman Brothers, Lewis Morrison's Faust, Dazzler, The Country Circus. Time is being held for a number of other first-class attractions. The Garrick Dramatic Club received an invitation to produce Lord Alton Assurance for the benefit of a church fund at Elmira, N. Y., some time in August.

MORRISTOWN.—GRAND OPERA HOUSE (John R. Murphy, manager). The season will open here Sept. 2 with The Bub Comedy co. for a week. —ARENA: Reynolds' Circus gave two good performances July 27 to good business. —ITEM: Manager Murphy of the Grand Opera House is summing at Atlantic City. Ed. O'Brien, of the Norris, has returned from New York. He reports a long list of good attractions for the coming season. —George Smith, of this city, will go in advance of The Bub Comedy co. He is receiving the congratulations of his friends for having received the bicycle offered by the Times for the most popular wheelman in Montgomery County.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargrave, manager). The season opens 27 with Charles H. Vale's newest Devil's Auction, followed by Hoyt's A Trip to Chinatown, Spider and Fly, Green Goods Man, Silver King, 6 Bells, Star Gazer, American Opera co., Shore Acres, A Baggage Check, Wang, Trilby, Keller, Coon Hollow, Nellie McHenry, Gorman Brothers, Cotton King, Helen Ward, Bonnie Scotland, On the Mississippi, Twelve Temptations, Della Fox Opera co., Primrose and West, Princess Bonnie, Wizard of the Nile, Texas Steer, Field's Minstrels, Billy Van's Australia, Thatcher and Johnson's Minstrels, and many others.

SCRANTON.—THE FROTHINGHAM (Arthur Frothingham, owner). House dark July 29-3. —ACADEMY OF MUSIC (M. H. Burgunder, manager). House dark 29-3. —DAVIS' THEATRE (George E. Davis, manager). House dark 29-3.

WILKESBARRE.—GRAND OPERA HOUSE (J. H. Burgunder, manager). Dark July 29-3. —MUSIC HALL (M. C. Mack, manager). Dark 29-3.

LANCASTER.—CONESTOGA PARK PAVILION: The Robinson Opera co. drew large audiences in Billie Taylor July 29, notwithstanding the unusually cool weather. Billie Taylor is quite a novelty, not having been played here for some years. Boccaccio 3-10. —ITEM: Frank French, the popular manager of the Robinson Opera co., commemorated his birthday by giving a fine banquet to the co. and orchestra at the Hester House 29.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee). Cora Van Tassel in repertoire to a very good audience July 29-31. —ITEM: Titusville Lodge of Elks will picnic at Carson on Lake Chautauque 9. Among the features will be an Iron and Oil League championship game of baseball between Celoron and Titusville. The Opera House is being overhauled and cleaned for the opening of the season of 1895-96 on Sept. 1. Manager Gahan has some good attractions booked.

RHODE ISLAND.

NEWPORT.—GOSSIP: Assistant-Manager Martin, of the Opera House, has arranged for the descriptive war spectacle War and Peace with Inner Band at the band grounds Aug. 12. Archie Crawford, the baritone, formerly of A. C. City, is securing many engagements at fashionable musicals here. —Ellen Vockey will give a dramatic reading at Ocean House 31 and will repeat the same 7. She is assisted by Augustus Swan, baritone, and Lloyd Brown's orchestra. —Alexander Black gave his picture-play, Miss Jerry, to a small but appreciative audience in the Ocean House parlors 29. —John Mullaly's orchestra at the Casino attracts large audiences to their delightful programmes on Wednesday and Saturday evenings. Mullaly can get better music and more of it out of his ten pieces than any orchestra I ever heard. —There are wheels making money all over the country but Newport's ten-strike is the lucky fellow who got permission to establish a merry-go-round here, for he surely is making \$100 a day and turning them away at that. —John H. Laskey's floating theatre that was to have showed here is evidently "tied up" in Boston. —Franklin Fyles is staying at Jamestown, one of the pleasantest of places opposite Newport, and William H. Crane has been sojourning here for a few days.

TEXAS.

PARIS.—PETERSON THEATRE (R. Peterson, manager). Columbus Up-To-Date by local co. July 27.

HUNTSVILLE.—HUNTER OPERA HOUSE (John Henry, manager). House dark July 22-27.

EL PASO.—MYERS OPERA HOUSE (A. B. McKie, manager). House dark week of July 22.

GREENVILLE.—THE PAVILION THEATRE CO. (Norris and Newfields, managers). By Wits Outwitted July 25; Linked by Law 26; One of the Boys 27. The performances were very satisfactory to the full seating capacity of a large tent.

DALLAS.—OAK CLIFF OPERA HOUSE (Jake Day, manager). The McKee Rankin co. with Mr. and Mrs. Sautelle drew to fair business week of July 29-31. They presented on Friday and Saturday night and matinee Trilby to big big houses, and gave a very creditable performance. —ITEM: Annie Rodgers, of this city, made her debut in a leading role in The Arabian Nights with the McKee Rankin co., and has joined the co. and will leave with them for Little Rock.

AUSTIN.—THE DAK PAVILION (Howard Long, manager). The Alcazar Opera co. July 22-28; good houses.

UTAH.

SALT LAKE CITY.—WONDERLAND THEATRE (Charles Gates, manager). Stanley Opera co. in Pirates of Penzance week of July 22-27 to the capacity of the house. —ITEM: The Salt Lake Concert co. will give a grand concert at Saltair Beach Pavilion 1. —Elison, musician, will give an entertainment at the house twice 31. —Salt Lake Theatre and Grand Opera House were both dark week of 22.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager). The season here will open 17. —

ARENA: Buffalo Bill's Wild West drew the largest crowd in years. In the afternoon over 20,000 people were under the canvas; ticket wags were closed and about 500 turned away. A noticeable feature of the event was the presence of Major-General O. O. Howard, U. S. A., Retired Major Morris, Captains Eling and Bourke, of Fort Ethan Allen, who had seen actual service with Colonel Cody. The hearty welcome by these veterans was a compliment to their former comrade in arms and must have been very gratifying to the gallant colonel.

WASHINGTON.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Nelson, manager). Boulton and Gonne's Musical Novelty July 28.

SEATTLE.—THEATRE (J. W. Hanna, manager). J. K. Emmet in Fritz in a Mad-House July 29, 30, 31. —CORDRAY'S THEATRE (W. F. Russell, manager). Lucile Palmer co. 29-3. This is the organization which left San Francisco a short time since to play Alaska. From reports their trip was successful.

SPOKANE.—AUMTUM (Harry C. Hayward, manager). House dark week of July 22-27. —NATATORIUM PARK (Wallace Munro, manager). The benefit tendered to Captain Paul Webb 31 was well attended.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager). June 29-31. This co. is rehearsing a new play, The Colonel's Wife.

TACOMA.—THEATRE (S. C. Heilig, manager). J. K. Emmet in Fritz in a Mad-House July 28; fair house. Mr. Emmet's singing and acting were appreciated. June 29; house only half filled. The play was well received, though the co. is not so good as last year's. —NINTH STREET THEATRE (J. C. McCormick, manager). Eunice Goodrich co. week of 22 to fair business. —ITEM: Ed. B. Kelly and Jack Hall, of the Eunice Goodrich co., will join the Alabama co. on Aug. 6. Mr. Kelly will play Squire Tucker and Mr. Hall, Decatur. —The Washington Theatrical Association has been organized in Tacoma with L. Levy, president, and J. C. McCormick, business-manager. This association has leased the Ninth Street Theatre.

WEST VIRGINIA.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager). Damon and Pythias (local talent) 1.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager). The Catholic Summer School still occupies the Fuller. —ITEM: Bertha Walzinger, of the De Wolf Hopper co., and Remenyi took part in concert at Monona Lake Assembly 29. —Edward Giroux has resigned his position as press agent for Ringling Brothers to go with Joe Cawthorn.

RACINE.—BILLS CITY OPERA HOUSE (J. Johnson, acting manager). House dark week of July 29-31. Richards and Pringle's Minstrels 7. —ITEM: The Elks give their annual picnic 3. —ARENA: W. L. Main's Circus 29 drew full tents at both performances.

FOND DU LAC.—CRESCENT OPERA HOUSE: Dark July 22-27.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager). The Gordon-Gibney co. played to crowded houses at popular prices July 22-27. Frohman's co. in The Gutter Grail 31. Al. G. Field's Minstrels 3.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager). House dark 1-7. Al. G. Field's Minstrels 4.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager). Frohman's co. in Charity Ball to a large audience July 25.

LA CROSSE.—THEATRE (J. Stralipka, manager). Villers-Owen co. opened a week's engagement July 29 presenting A Country Husband to S. K. O.

MEMORONE.—THE MEMORIAL (E. J. Newsum, manager). House dark July 29-31. —GRAND OPERA HOUSE (Fred. Schmidt, manager). Dark 29-3. —New Opera House (David Scott, manager). Dark 29-3.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager). Marie Wellesley's Players closed a three weeks' engagement July 29. Hundreds of people were turned away nightly. Hall and Shower's Circus opened a week's engagement at the Haymarket 29 to a good-sized audience.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager). Van Dyke and Eaton co. commenced a week's engagement July 29 at cheap prices. Big business so far.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager). Gustave Frohman's co. presented A Man of Letters July 24 to a fair house. Al. G. Field's Minstrels 1. Gustave Frohman's co. will appear 2 in The Gutter Grail 31. —ARENA: Walter L. Main pitched tents 26, afternoon and evening, and did an immense business.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stamp, managers). Hettie Bernard Chase played to good houses July 29-31. Al. G. Field's Minstrels 7.

MERRILL.—BERNARD'S OPERA HOUSE (William Conners, manager). The season opens with Al. G. Field's Minstrels 8.

GREEN BAY.—OPERA HOUSE (S. Brender, manager). Dark week of July 22-27. Al. G. Field's Minstrels 31; packed house. —TURNER HALL: German stock co. in Groszstadtluft to a large house 28. This closes the season of German performances for this year.

CANADA.

TORONTO.—MERRY MUSIC HALL (J. E. Suckling, manager). One of the finest musical organizations that has visited the city in years is the Innes Band, which opened a four days' engagement July 29. The band is composed of fifty members, all thorough musicians, splendidly trained. Mr. Innes is an ideal conductor, and his perfect command over his men was ably demonstrated in the rendering of Strauss' Pizzicato polka, which has never been played better here. The principal bit of the evening among the soloists was made by Mr. Innes himself in his trombone solo. In the first part of the programme solos were sung by Miss Miner, soprano, who gave the waltz song from Romeo and Juliet, and Mr. Xanten, tenor, who contributed Lohengrin's narrative to the present has been rather light. The band is first-class in every particular, and are deserving of more liberal patronage. —ITEM: Manager Hind, of the Industrial Exhibition, has gone to Arverne-by-the-Sea for two weeks. While there Mr. Hind will visit all the resorts around New York for the purpose of securing the best attractions possible to complete the programme for the coming fall. —Manager Connolly, of the New Princess Theatre, put a force of men at work some time ago remodeling the old Academy, and everything will be put in preparation for the opening on Sept. 2 by Frederick Woods' co. The new theatre will have a seating capacity of 1,000, an additional gallery, and a Moorish smoking room, retiring-room for ladies, cloak-room, and all appliances of a first-class theatre introduced. The upholstery will be Pompeian, with red plush drop-curtain. The prices will be from twenty-five cents to \$1.50, never less, and only first-class attractions will be played.

MONTREAL.—GOSSIP: Rehearsals of Jack Harkaway commence at the Queen's on Aug. 1. —Sells Brothers' Circus is billed to exhibit here 12 at the old Shamrock Lagoon Grounds. —Things are dull generally, and the weather excessively cool—one might almost say cold.

SELLEVILLE.—ARENA: Barnum and Bailey's Circus July 29; good business.

HALIFAX.—GOSSIP: The Academy is closed till 28, when Sautelle's co. open. —Wolf Opera co., who were booked here for Sept. 14, will remain in Boston until Christmas, and will come here later. —ARENA: Sells Brothers' Circus July 26, 27 to 18,000 people. —Wyoming Wild West 12.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eastern): Eugene Robinson, mgr.: Brooklyn, N. Y., Aug. 31-Sept. 7.
A FATTED CALF (Western): Eugene Robinson, mgr.: Omaha, Neb., Sept. 1-7.
A BLACK SHEEP (Hoyt and McKee, mgrs.): San Francisco, Cal., Aug. 3-7.

ANDERSON THEATRE CO.: Gillman, Ill., Aug. 3-10.
BARNES AND MARVIN'S: Ashland, Wis., Aug. 3-10.
BURTON'S LYCEUM THEATRE: Madison, Wis., Aug. 3-10.
BAILY AND GRAY'S: Lawrenceville, Ill., Aug. 3-10.
CARL SPOONER (R. S. Spooner, mgr.): Parsons, Kans., Aug. 3-10.
CHARLES DICKSON (Junius Howe, mgr.): New York City, Aug. 19-31.
CITY OF PLEASURE (Charles Frohman, mgr.): New York City Sept. 2.
CULHANE'S COMEDIANS (Will. E. Culhane, mgr.): Springfield, Mo., Aug. 3-10, Chanute, Kans., 12-17.
ATKINSONS City 19-24.
DONNELLY AND GIBARD: Albany, N. Y., Aug. 25.
EMMA WARREN: Eminence, Ky., Aug. 3-10.
EIGHT BILLS (John F. Byrne, prop.): Norwich, Conn., Aug. 14, New London 15, Willimantic 16, Fall River, Mass., 17, Boston 19-24.
FERRIS COMEDIANS: Two Rivers, Wis., Aug. 3-10.
FROST AND FANSHAW'S: Mechanicsburg, O., Aug. 3-10.
NEW STRAIGHTVILLE 12-17.
FOOT, FOR LUCK: Waukesha, Wis., Aug. 8, Kansas City, Mo., 11-17.

FRAWLEY STOCK: San Francisco, Cal., June 3-Aug. 31.
FLORA STANFORD: Amsterdam, N. Y., Aug. 3-10.
FAUST (Morrison's): Bridgeport, Conn., Sept. 2.

FINNIGAN'S BALL (Murray and Mack; Frank T. Mettill, mgr.): Lafayette, Ind., Aug. 12, Peru 13, Huntington 14, St. Marys, O., 15, Montpelier, Ind., 16, Elwood 17, Indianapolis 19-24.
GLADYS WALLIS (John W. Dunne, mgr.): Chicago, Ill., Aug. 29.

GILGOLLY'S TROUBLES: Indianapolis, Ind., Aug. 12-14, Dayton, O., 15-17, Columbus, O., 19-21.
GRAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York City, Sept. 2.

HATTIE BERNARD CHASE: Eau Claire, Wis., Aug. 3-10.
IMSON'S COMEDIANS: Ansonia, Mont., Aug. 12, 13.
JANE: Portland, Ore., Aug. 6.

JESSE MAR HALL: Chillicothe, O., Aug. 3-10.
LOST IN NEW YORK: Boston, Mass., Aug. 3-10.
LEWIS MORRISON (E. J. Ahran, mgr.): New York City Sept. 9.

MANHATTAN BEACH STOCK: Denver, Col., July 1-indefinite.
MAY PRINGLE: Park City, Utah, Aug. 3-10.
MAY IRWIN (Rich and Harris, mgrs.): Brockton, Mass., Aug. 19.

MAN WITH A PAST (E. M. and Joseph Holland): New York City Sept. 3.
NELLIE MCNENRY: Long Branch, N. J., Aug. 22.

ROBERT MATHRELL (D. A. Bonta, mgr.): Lowell, Mass., Sept. 2.
PUDENHEAD WILSON: Elmira, N. Y., Sept. 2.

PAIR'S ONE-NIGHT DISPLAYS: Erie, Pa., Aug. 6, Jamestown, N. Y., 8, Poughkeepsie 9, Astory Park, N. J., 10, Newark 13, Shamokin, Pa., 14, Rittersville 15, Ashland 16, Reading 17, Ge. 18, N. Y., 18, Binghamton 21, Elmira 22, Hazleton, Pa., 23.

REDMOND DRAMATIC: Osceola, Neb., Aug. 3-10.
SPECIAL DELIVERY (J. J. Coleman, mgr.): Philadelphia, Pa., Aug. 26.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Chicago, Ill., Aug. 4-10, Waukegan 12, Kenosha, Wis., 13, Burlington 14, Whitewater 15, Portage 17, Milwaukee 18, Waupun 19, Ripon 20, Fond du Lac 21, Janesville 22, Rockford, Ill., 23, Elgin 24.

SOUTHERN PRINCE: Charleston, W. Va., Aug. 17.
THE SPORTING DUCHES: New York City Aug. 29.

THOMAS KEENE (S. F. Kingston, mgr.): Bangor, Me., Aug. 28.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Tacoma, Wash., Aug. 4, 7, Seattle 8-10, Vancouver, B. C., 12, Victoria 13, 14, Spokane, Wash., 15, 17, Butte, Mont., 19-21, Helena 22, Livingston 23.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1-Aug. 2.

TRILBY (A. M. Palmer, mgr.): New York City April 15-indefinite.
TOO MUCH JOHNSON (William Gillette): San Francisco, Cal., Aug. 3-17.

THE SMUGGLERS: Indianapolis, Ind., Aug. 3-10.
WALTER SANDFORD'S STOCK: San Francisco, Cal., June 3-indefinite.

WALLMAN BARNY (Rising Generation): Saratoga, N. Y., Aug. 24.
WICKLOW POSTMAN: New York City Aug. 19-31.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., Aug. 29-indefinite.

ANDERSON'S OPERA: Peoria, Ill., July 15-indefinite.
CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

DELLA FOX OPERA (Nat Roth, manager): New York City Sept. 2.

1001 (E. E. Rice, mgr.): Manhattan Beach, N. Y., July 1-Aug. 31.

HOLMES-ROBINSON OPERA (Charles G. Amaden, mgr.): Wilmington, Del., June 30-indefinite.

IOWA STATE BAND (Frederick Phinney, director): Duluth, Minn., Aug. 3-10.

KIMMET: Boston, Mass., July 8-Aug. 10, New York City 12-31.

LYCEUM OPERA: Atlanta, Ga., July 23-Aug. 31.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To hiss on whom I please."



ANYTHING more amusing, in a farcical way, than the development of politics in New York, has never been staged. And yet, with all the farcicality of it, there is in the entertainment a vein of satire as definite in effect as prussic acid.

What a system is the political one of this glorious and free country! The "great" parties, so called, that fight for national power, stand off to-day like a couple of pugilists—and they look quite as disreputable, too, on the whole—sparring for advantage, with a third, and even a fourth, party, in fighting attire, waiting to challenge the winner. The eyes of both contestants are discolored, and their respective bodies show the marks of many a vicious blow, while the sponges of their apologists or seconds have been ineffectual to remove the blood and dirt of former contests. Ranged round the ring, with faces that show every impulse from that of individual selfishness to that of partisan dishonesty, are the figures of ex officeholders and perpetual candidates, who shout encouragement or anger as the blows fall, and who alone profit from the issue.

What fools these voters be!
But even stranger is the metropolitan political show.

The voting population awoke from long lethargy last year and voted to reform things.

It elected a judge who is so fond of the sound of his own voice and the subtleties of his own legal mind that he must needs deliver with elocutionary circumstance and particularity to a frightened, trembling alien woman convicted of killing her betrayer a labored sentence interlarded with the sounding terminology of the law, through the monotonous medium of an interpreter.

It elected a sheriff whose dialect would break the vocal apparatus of the most accomplished low comedian, and now the grand jury has indicted that official for appointing substitutes who permitted three notorious crooks to leave jail on a picnic from which they have not yet returned.

It elected others. Some of them have done a world of good in this town.

The streets are cleaner, although still dirty.

When you ask a policeman a question now-day he makes no furtive movement for his club with a "Gowan, now!" but tries in his mysterious vocal way to answer it.

But the errors of reform have also been many, and Tammany again has hopes. Of one thing, however, the unpatriotic citizen may be assured.

Whatever party wins the next election, things will go on in an improved way for a time, at least. But by and by again, of course, the political bottle will need a good shaking before taking in the hands of the people.

The worst feature of these periodical shake-ups is that some of the drags come to the top.

And yet politics furnishes its own graveyard for accidental greatness. And of late it has kept a great many undertakers very busy.

We all know that there is room at the top in any profession at all times. In the profession of politics there is at present a yawning vacant space aloft.

Patriotism, by the way, does not seem to have so much to do with politics in this country as it formerly did. But if it does not, reasons are furnished by the population.

The sturdy races that first settled this country long controlled every national demonstration, and they long leavened politics even after they absolutely controlled politics. Perhaps they still hold an integral power. They were the English, the Dutch and the French. Where they did not represent an enterprise born of a spirit for adventure, they illustrated a strength of conviction and an integrity of character that led them to new lands to escape oppression at home.

In the animal kingdom the ostrich is held up as an exemplar of the power of digestion and assimilation. Among countries, America is the ostrich in this respect. It has eaten to the point of dyspepsia of a ragout of nations that would have destroyed the digestive organs of any other land, yet is still strong and healthy, although, perhaps, it is getting a little eccentric. The leaven of the early settlers must still be potent.

I am no Know-nothing, and no railer against the representatives of any race when those representatives behave themselves and show an inclination to assimilate with their new surroundings. But I would like to see more patriotism.

I have in hand a pamphlet issued by the National Flag Committee of the Society of Colonial Wars in the State of Illinois. It is directed against the misuse of the national flag of the United States of America. From it I learn that the emblem of freedom is employed in the city of Chicago alone to advertise auction stores, bicycles, breech-clouts, buck beer, bar-rooms, chewing gum, chimney sweeps, dime museums, door mats, furniture vans, laundry wagons, patent medicines, pool rooms, prize fighters, railroads, the Salvation Army, soaps, tobaccos, and whiskey, as well as scores of other things that the flag has nothing to do with. In other countries the national flag is sacred.

Perhaps it is no wonder that politics deceives and patriotism decays here.

JAMES.

ARION SOCIETY'S NEW DIRECTOR.

Julius Lorenz is to succeed Frank Vander Stucken as musical director of the Arion Society. He will arrive from Europe in time to assume the duties of his position on Sept. 1. At present he is the director of the Musical Academy at Glogau.

SHOP TALK.

"Speaking of aspirations and sequences," said the tall man, "reminds me that my old friend, John E. Owens, probably the best comedian this country has produced, once told me that all of his early aspirations were for tragic roles. When a shrewd stage manager discovered his humor, and cast him for a low comedy part, his disgust knew no bounds. 'Then I began thinking,' said Owens, 'that they had insisted upon laughing at my tragedy, and I thought if I could only make 'em cry at my comedy I should have a field entirely to myself.' But this great actor subsequently proved that he could touch the fountains of laughter and tears at will. In the line of pure comedy, both broad and refined, he was unique among his fellows, while his Caleb Plummer and John Unit were exquisite in melting pathos."

"I met an old companion of the Isles to-day," said the tragedian. His companions were quickly silent, for their friend and benefactor had not for some days been in reminiscent mood, and each hoped that the spell might be again upon him.

"In a Brooklyn Court Street car kind fate brought me in contact, after a weary interim of years, with my old friend McCloskey. He didn't beguile the tedious hours with merry tales until we had twice ridden and returned from the Bridge to Greenwood. A merry wight is that same J. J. We journeyed back to ante-bellum days, when our old friend George L. Fox ran the old Bowery. Mac combined the duties of stage-manager, dramatist and Irish comedian. I say Irish for the reason that Mac had at that time a rich Kerry brogue that would not down at his bidding. And all parts in his hands became Irish comedy, owing to circumstances over which he then had no control. But Mac was a good actor, popular with the boys, and if he played Dogberry or Polonius with a soft Milesian brogue, it went, and woe to the thoughtless wight who would intimate that they should be played otherwise. There had just been an Indian outbreak on the border. The frontier at that time was about Rock Island or Des Moines. The papers were filled with accounts of the uprising, and the daring exploits of some of the soldiers and scouts.

"Fox saw his opportunity, and realized that it must be quickly seized.

"Friday morning he came on the stage at rehearsal, and notified Mac that he must have a new and original Indian drama, of contemporaneous human interest, ready for Monday night.

"All right," said Mac, "I'll write it to-night and we'll rehearse it in the morning." "What will the title be?" asked Fox. Mac replied with a title that smacked of Shakespearean plagiarism. "That's too much like Shakespeare," said Fox, with a merry twinkle in his eye. "What you will, then," said Mac. Everybody laughed, of course. The shrewd actor always laughs at the manager's joke, whether he sees it or not.

"I'll attend to the christening," shouted Fox from the lobby; and the rehearsal proceeded.

"After rehearsal Mac locked himself in the green-room with the entire outfit of Indian dramas from the well-filled stock library; there were about twenty all told, printed and in manuscript. They covered the entire period from the Spanish invasion to Nick of the Woods. But they all read alike.

"And as stage Indians have always dressed alike, the stock wardrobe simplified that matter.

"Mac took the first act from an old play fixed up by his predecessor during the Seminole war. He talked West instead of South, and inserted the names of the Chiefs then in revolt, for Osceola and Micanope. He took a scene from Nick, an act from Metamora, and so on through the chapter. He pasted them together and set three copyists to making parts.

"The piece was underlined that night. Fox christened it the Red Renegades, or our Heroes of The Border.

"This was a title calculated to cover a multitude of digressions, transgressions and confiscations. Parts were given out after the performance Saturday night, and rehearsal called for ten sharp Monday, perfect. Bill Ward, the leading man, was to play the heavy part, that of the Indian Chief, driven to desperation by the treachery of the government agents. Ward looked over the part, and saw that he had played it all several times, in different plays, and so as usual he went fishing Sunday instead of studying.

"Ward was on hand for rehearsal Monday morning, but had not read the part over, and as a consequence Fox, who was watching rehearsal, gave him a severe overhauling. Ward got mad, and after rehearsal went on a toot. At 7:30 he was discovered that Ward was not in the building. But a little thing like a missing leading man could not interrupt a Bowery drama, McCloskey was to play in the piece a U.S. soldier who had been captured by the Indians. It was a bit of ten lines.

"I'll double the part," said Mac. He summoned the people hurriedly, explained his plan, and the curtain went up on time. Mac dressed for the Indian, interpolated a speech to the effect that he had years before been a soldier, and had been captured by the Indians. As they were about to boil him for supper the beautiful daughter of the chief had interceded and saved his life. This thought was probably as near original as anything else in the play. He married the beautiful Indian maiden, and subsequently became a great war chief. The conception was beautiful, but in the rush incidental to its evolution, Mac's brogue had been entirely overlooked.

"A Palmer or Daly first-night of to-day would remind you of a Bowery first-night of '90, by contrast.

"The newspaper boys usually looked in about ten o'clock, picked up a programme, went around to Pfaff's and wrote up their notice on customary lines, giving all of the favorites a send-off.

"About 9:30 a Herald man looked in. The stage was occupied by the big Ingin and his tribe of East side savages, six in number, clad in the picturesque garments always worn by stage Indians (only). The critic picked up his programme and started to make his escape when a rich bit of brogue caught his ear. He turned to see where it came from, and caught a scene something like this:

"Me noble warriors, will yeez stand be your chafe?"

"How! how! ugh! whoop!" came as one voice from the six noble red men of Baxter Street.

"The pale fare liars have druv us forth from the homes of our fathers."

"Wow! wow! ugh! Whoop!"

"Our eyes are pinte for the settin' sun, and the white warriors are stalin our wives and children."

"Ugh!"

"But our tomahawks are unshathed and will niver agin be shathed until they are red wid the blud av the pale face."

"Wow! wow! ugh! Whoop! Yil yil!"

"A gun was heard L. U. E. The warriors took shelter behind the set rocks while Chief-Who-Drinks-Blood, concealed himself in a hollow log to reach an oyster, as the end-man puts it.

The critic stopped and sat down. Pretty soon he began to roar. Then he went out to the office and brought Fox in. Fox was soon doubled up like a jack-knife. By the end of the first act the audience had caught the infection. The noble red man with an Irish brogue had hit 'em hard, though not in the manner intended by the author. But Fox was equal to the occasion. He got the critic to write up the piece as a burlesque and so announced it in the ads. in the morning. Mac introduced some songs and dances under protest, and the thing caught the town, and packed Old Drury for a week, and all owing to Ward's indisposition and McCloskey's brogue."

"I have often wondered," said the tall man, "where the author of The Veteran stole his idea of the Irish-Indian, made famous by genial John Brougham. And now it turns out that our old friend McCloskey originated it."

"The difference between your stories and mine," said the fat comedian, "is that yours are at the expense of a third party, while mine are drawn from the fertile fields of personal experience. However, it is rather your misfortune than your fault not to have known Garry Hough."

"But we have both supported McKean Buchanan," said the tragedian pleasantly.

"Then you have not lived in vain," said the fat man. "And as you appear to be in a reasonable state of sobriety, I will explain the combination of circumstances that deprived the American stage of a tragic genius. We were doing The Hidden Hand under canvas. It was at Marine City, Mich. The tent was pitched on a piece of low, flat meadow land, on the bank of the St. Clair River. Stutz was the Black Donald. Doc Palmer was organizing a Black Crook party in Detroit, and wired Stutz an offer of fifteen dollars a week. This was just twelve dollars and a-half more than he was averaging with Garry. So he skipped at 4 p. m. on the day we were to open in Marine City.

"The news reached us just I was digging the trap."

"Digging the trap?"

"Yes; you know Black Donald has to fall through an open trap-door over which Capitola has spread a rug. Our tent was small, and the stage elevation only two feet. So, in order for Donald to entirely disappear, I used to dig a hole four feet deep right under the trap. Then, when he jumped, if he 'scrooched down a leetle,' he disappeared all right into the cellar.

"Garry helped me out of the cellar, and slapping me on the back said, 'Young man, your time has come. You play Black Donald to-night.' It almost took my breath away, but I recovered under the influence of Garry's genial smile. The thought flashed through my mind after Black Donald, Ingomar, after Ingomar, Macbeth, Othello, and then—"

"The Deluge," suggested the tall man.

"That came later," said the comedian.

"A funny thing about me," he continued, "is that I was born bald. Not so funny being born bald as that I never outgrew it, as most folks do who are born that way. Yes, sir, the lonesome, yellow hairs which now adorn the base of this shining dome of thought constitute the only capillary appendage I have ever known. Garry hustled around among the members of the company and borrowed a black wig and beard for me. I must have been a sight to fill the heart of a dime museum manager with envy. I was born fat, as well as bald, and both characteristics 'grew with my growth and strengthened with my strength.' At twenty I was five feet five and weighed two hundred and ten. On my first entrance as Donald I got a big laugh; but I knew I would hog 'em in my great scene with Capitola, and I did.

"Possibly you gentlemen may be familiar with that classic, The Hidden Hand. If so, you will remember that Black Donald has entered the chamber of Capitola, that giddy young person having sent for him in order to capture him. From her room there was a trap-door leading to the cellar, heretofore referred to. She had the door removed and over the opening placed a rug. When B. D. began to feel his oats, as it were, and tried to seize Capitola with a view to performing his great osculatory specialty, Capitola, standing so as to place the rug-covered trap between them, cries:

"Back, sir, back!"

"Back nothing," I cried. "I want a kiss, and I'm agoin' to have it. (Bus. of wiping mouth on coat sleeve.)

"Black Donald," cried Capitola, in pleading accents, 'have you a mother?"

"I forgot the answer, so I said I had when I left Detroit."

"Then by the memory of that mother's love, forbear. Between you and me is certain perdition, to you, body and soul."

"Perdition or no perdition, I am going to have a k—!" I jumped on the rug and disappeared as the curtain came down. Our tent was pitched on low ground, and it had been raining for several days, and two hours after I dug that hole it was full of water. As I jumped I 'scrooched down a leetle,' and went three feet under water. My wig and beard floated off. The stage-manager rang up for the encore, just as I showed my bald head up through the trap, and squirting a mouthful of water over Capitola, rolled out on the stage like a drowned rat. The audience thought it was all in the play, and shook the tent-pole with applause. Garry finally led me in front of the curtain to satisfy them. The next day it was the talk of the town. 'Best thing ever seen in town,' etc. Yes sir, and we did it that way for five nights to fill houses, tents, I mean. And on Saturday night the disembodied spirit perambulated, (on the installment plan) for the first time in eleven weeks. This laughing success convinced me that tragedy was not my forte. But what the stage lost in one direction it gained in another.

"I claim to be the originator of that moral and intellectual stage elevator, known as the tank drama."

MILTON NOBLES.

PAIN'S FIREWORKS.

Pain's one-night displays have been even more successful than was anticipated when the first was given some three weeks ago. The list of bookings shows that open-air entertainments of the character given by both the Pain companies (the Pyro-Spectacle and Fireworks) are very attractive during the Summer. At present the Pain Pyro-Spectacle company are running four large spectacles in addition to the displays given by the Fireworks company in one-night stands. The subject at Manhattan Beach this year, "War Between China and Japan," is considered the most complete and successful presentation ever given at that resort by the Pains. "Vicksburg" at Chicago, "Lalla Rookh" at Detroit, "Pompeii" at Rocky Point, near Providence, R.I., and other New England towns have all contributed to maintain the reputation and high standard of excellence gained by Pain's spectacles in former seasons.

FRENCH'S COMING UPTOWN.

T. Henry French will move his play publishing business from 28 West Twenty-third Street to the Broadway Theatre Building in May next. The reason for this step is that the new quarters will be better adapted to its requirements, while the location will be in harmony with the present tendency to centralize theatrical interests in the vicinity of Forty-second Street and Broadway.

PROFESSIONAL CARD RATES.

The charges for inserting professional cards in THE MIRROR for short terms are as follows:

Two-line display cards:	
One time	\$ 0 35
Four times	1 25
Thirteen times	3 00
Ten-line cards:	
One time	1 00
Four times	3 50
Thirteen times	10 00
Twenty-five line cards:	
One time	2 30
Four times	8 75
Thirteen times	25 00

Larger cards are published at the rate of \$1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

ENGAGEMENTS.

Will Marks will play the part of Horatio Chester in Lost in New York, and manage the stage.

Walker G. Horton has been engaged by Henry C. Miner to play the heavy parts in Human Hearts, a new play by Hal Reid, which is to open at the Columbia Theatre in Boston on Sept. 9.

Mark Price was engaged last week for the Otis Skinner company.

Emily Rigl will play the leading part in In Sight of St. Paul's, which will be produced on Sept. 29.

Charles Webster and Louise Sydneth will go with The White Slave.

Emma Sardou will play the "tough" girl in A Bowery Girl.

Ada Palmer Walker has joined Lightwood's Opera company at Far Rockaway.

Jules Grau has engaged Carrie Roma as prima donna. His season will begin on Oct. 1.

Frank McCormack has signed to play the light comedy part in Down in Dixie.

E. D. Shaw, last season business-manager in advance of the Calhoun Opera company, will next season fill a like position with Felix Morris.

Alice Carle has joined the opera company at the Tivoli, San Francisco.

A. S. Lipman, who successfully played the title role in Captain Paul in the original production in Boston, has been engaged by Manager De Lisser for the same part next season, opening at the Bijou Theatre, Brooklyn, on Sept. 2. Pauline Willard and Hattie F. Neffen have also been re-engaged. Alf. Hampton will play the comedy part.

Eva Selbie will go with On the Bowery next season. She is spending a few weeks at the Highlands of Navesink.

Canary and Lederer have secured Cheridah Simpson as prima donna for The Passing Show.

Jennie Reynolds will play Mrs. McFadden in Thrifty next season.

E. D. Shaw, Mgr. or Agent 1227 B'way, N. Y.

HERE AND THERE.



CORRESPONDENT
in Omaha sends me a copy of *The Theatrical and Art Journal*, published in that city by the Western Theatrical Exchange. A note on the editorial page states that the paper is devoted to theatrical and art culture. The typography and orthography of this Art journal are original, to say the least. One paragraph, which I will quote verbatim, is as follows:

"Mr. S. H. Driesbach is holding down the position of musical director at Billy Yonng's concert garden. He is a cracker-jack, he not only plays the piano with one hand figuratively speaking, but really accomplishes that difficult feat, go and see him."

An advertisement states that "A young man wants to learn scenic painting. Has had some experience in that line, and can give references. Salary no object with right man."

A bloodcurdling serial story in the same journal refers to the "Prattle, prattle" of horses' feet which awoke the hero. The story continues "Springing upon my feet and gazing out toward from whence the noise came I could just discern a faint shadow coming toward us at apparent high speed."

The paper will doubtless be appreciated by lovers of art in its vicinity. I wish I could quote more from its amusing columns, but the exigencies of time and space forbid, so I will close this dissertation by appending a few more samples of Western spelling: "Profession: comedean; remembrance; remiscence; idleness; troubador; modle; criticism; indefinantly; re-alistic;" and to cap the climax they call Jean De Reszke the "Spanish tenor."

Do you know, oh, matinee girl, that in *The Prisoner of Zenda* E. H. Sothern will have to wear a red wig? Dark red, to be sure, but distinctly red. To follow out the description of the hero given by Anthony Hope in his novel, from which the play was made, Mr. Sothern will also have to remodel his nose, as Rudolf Rassendyll and the King of Ruritania each had a long, sharp nose. Of course, a dramatization of a book always differs somewhat from the original, but it strikes me that Mr. Sothern will be admirably fitted in this play. There is a call for that dash and heroism which he knows so well how to portray, and the humor and romance of the story are blended in a fashion that this actor has a most happy faculty of depicting. I suppose Grace Kimball will be the Princess Flavia. At all events, she would play that part charmingly.

What manner of play will be the new production Lillian Lewis intends making next season? Its title has been announced as *Hinda*—rather an Oriental name—and the play is said to depict life in Tennessee without moonshiners, Kuklux, pistols, family feuds, negroes, illicit stills or raids. This will doubtless be very nice, but without these named ingredients, where will the Tennessee part of it come in?

From an Australian paper I clip the following: "A well-known S. A. Anglican canon lately presided at a charity concert, on the programme of which was that sweet ditty, 'E dunno where 'e are.' Considering this odiously ungrammatical, his reverence announced it in his usual drawl as 'He does not know where he is.'"

This reminds me of the Boston version of a popular song beginning "Father Would Not Purchase Me a Canine."

Distance lends dignity as well as enchantment. Far out in 'Frisco with the Lyceum stock company, Bessie Tyree figures on the bills as Elizabeth. I wonder if it will be thus when she returns to Gotham? Let us watch and—not pray, but observe.

An exchange states that an actor in Chicago has had his bicycle stolen, and adds, with a desperate attempt at wit, that the player may have to take to the ties again. As the wheel itself would remark, this gives me that (pneumatic) tired feeling.

Julia Arthur, who went to London to obtain the recognition which she asserted would not be given her here, will, it is stated, be a prominent member of Sir Henry Irving's company on its forthcoming American tour. In London Miss Arthur relieved Ellen Terry, and played Rosamond in *Becket*, though it would seem to me that the part of Queen Eleanor suited her intense emotions better. We all want Julia Arthur to succeed, for she is one of the most promising of American actresses, but we do not want to miss any of the exquisite and beautiful art of the delightful Ellen Terry.

And, by the way, if Sir Henry, why not "Lady Ellen?"

THE OBSERVER.

MR. MCKAY'S PRESS AGENCY.

Frederic Edward McKay, press representative in New York of many of the leading actors and managers and light and grand opera singers of America and England, arrived here a fortnight ago from Europe, where he divided his time between London and Paris in the interests of his clients. About the middle of this month he will resume the publication of his press sheet, *Theatrical Tidings*, which is used by dramatic editors of the daily papers throughout the country in making up their columns, and syndicating numerous theatrical articles.

While abroad Mr. McKay met Sir Henry Irving, John Hare, Beerholm Tree, George

Alexander, Sarah Bernhardt, Julia Neilson, William Terriss, Fred. Terry, Duse, Charles Wyndham, Marie Tempest, Yvette Guilbert, Olga Nethersole, Victor Maurel, Tamagno, and the majority of the managers of theatres and music halls in London and Paris. He has arranged for the extension of his press-clipping department, and has added, generally by request, many dramatic editors to his mailing list.

The information Mr. McKay sends out to dramatic editors is authentic, and especially usable in view of the fact that it concerns itself exclusively with the interests and plans of representative attractions.

MADAME FLOWERS.



Above is a good likeness of Madame Flowers, who has won note as a rival of "the Black Patti." Madame Flowers is twenty-five years of age, and her singing would suggest that she had received her musical training from celebrated teachers, but such is not the case. Her vocal abilities are all natural. Her voice is one of wonderful range, covering two octaves. Madame Flowers is at present the leading vocal feature of Black America. She has been the object of much curious attention from the musical critics. During the coming season she will be at the head of Isham's Octoroons, and will sing the prima donna role in an opera written expressly for that organization. Madame Flowers is a native of New York, where she has a handsome home in which she happily entertains the most prominent persons of the race of which she is recognized as a leading singer.

A CONTENTED WOMAN.

Charles H. Hoyt has just completed *A Contented Woman*, the comedy in which his beautiful wife, Caroline Miskel Hoyt, will play the principal part this season.

A capital company has been engaged to support Mrs. Hoyt. It includes Frank Lane, W. H. Currie, George Ober, Will H. Bray, John A. Holland, Matt Snyder, Sallie Scales, Marie Uart, Mrs. M. E. Clark, and Mrs. Annie Clark. The rehearsals will begin in this city on Aug. 20. The first production will be made in Buffalo on Sept. 20. The company will then play West to San Francisco.

A Contented Woman deals in a farcical way with the burning question of woman's suffrage. The scene is laid in Denver, where the heroine is dragged into politics against her will, runs for Mayor in opposition to her husband's candidacy, is elected, and finally comes to the conclusion that politics may be good enough for men, but a woman finds more content in the domestic field. Mr. Hoyt's strong personality and original ideas are said to be admirably illustrated in *A Contented Woman*.

Mr. Hoyt's new baseball play, in which Captain A. A. Anson of the Chicago Club will appear, is unlike any of the author's recent works. It is melodramatic in tone and construction. It will be completed sometime in October, going on the road the month following and coming to the American Theatre for a run a little later.

W. H. Currie, Jo Paige Smith, and E. M. Dasher are visiting Mr. Hoyt at his home in Charlestown, N. H.

CHARLES DICKSON'S PLANS.

Charles Dickson will produce *Other People's Money*, a comedy by Edward O. Towne, at Hoyt's Theatre on Aug. 19. The piece is said to be written and constructed very cleverly and Mr. Dickson, who gave it a trial production very successfully last season, builds high hopes upon its securing metropolitan endorsement.

In a quiet way Mr. Dickson has done a good deal for American playwrights. He has "discovered" a number of unknown writers who have mounted to success through his practical encouragement of their early efforts.

Mr. Dickson was one of the first to see Charles Klein's talents and to give him a hearing. He brought Mrs. Pacheco into the ranks of successful women dramatists by presenting *Incog*. Stanislaus Stangé was another of Mr. Dickson's finds. For the coming season, besides Mr. Towne's comedy, Mr. Dickson has a one-act piece by F. J. Beaman called *An Undeveloped Bud*. Another curtain-raiser, in which he has confidence and which he will bring out, is entitled *German Lessons*. It was written by May M. Ward.

Mr. Dickson has engaged an excellent company for the production of *Other People's Money* at Hoyt's.

The new romantic drama by Mervyn Dallas and Arthur Wallack is being read by Robert Mantell.

PROFESSIONAL CARDS.

V. DE GREY
GOWNS

Theatrical Costumes at Reasonable Prices.

235 Fourth Avenue.

Entrance on 19th Street, New York.

John D. Gilbert
Special Entertainment
OF A HIGH ORDER.

THE ROOF.

292 Sheffield Ave., Chicago.

Charles T. Ellis
IN
"THE ALSATIAN"

SEASON 1895-96.

Address ARCHIE H. ELLIS, McConnell's Exchange, Abbey Theatre Bldg., N. Y.

JOE KELLY
COMEDIAN.

Season '95-96.

WARD AND VOKES CO.

Mt. Clemens, Mich.

MAY PRINDLE

LEADS.

W.C. RICHARDSON

HEAVIES.

At Liberty 1895-96. Address Box 214, Bath Beach, N. Y.

VINCENT C. MINNELLI

MUSICAL DIRECTOR

Finnigan's Ball Season '95, '96

MINA GENNELL

SOUBRETTE.

JEAN CLARA WALTERS

RE-ENGAGED

FOR MR. NAT. C. GOODWIN COMPANY,

(Fourth Season.)

JAMES F. CROSSEN

Having severed his connection with The Ticket-of-Leave Man company, will accept position as

MANAGER, or ADVANCE AGENT,

or will arrange with responsible party for the production of a new and original comedy-drama by Hal Reid, **"TWO GIRLS AND A DUD"**, with Lillian Drew as Marie. Address 366 West 117th St., New York.

ANNIE MYERS

At Liberty for Season '95-96.

Permanent address—1637 Edmondson Avenue, Baltimore, Md.

HARRY DODD

Opera. Comedy. Stage Management.

Address MIRROR.

MISS ADA PALMER-WALKER

The Australian Prima Donna,

INVITES OFFERS.

Address this office.

L. P. HICKS

WITH J. K. ENNET "FRITZ."

Season '95-96.

CAROLINE HAMILTON

For our seasons Prima Donna with Barnabee and MacDonald.

INVITES OFFERS.

Address this office.

AUGUSTA DE FORREST

At Liberty.

Address Agents, or care Low's Exchange, London Eng.

PROFESSIONAL CARDS.

HARRY CLAY BLANEY

Comedian

'95-96

Mr. David Henderson's AMERICAN BATH-VAMASZA CO.

WILSON BARRETT

Address LOW'S EXCHANGE,

949 Broadway

Geo. Robeling

COMEDIAN.

Just closed 12 weeks with George W. Monroe in *My Aunt Bridget*.

OPEN FOR ENGAGEMENTS.

Address this office.

Alice Kauser

DRAMATISTS' AGENT.

European and American Plays for Sale.

Address, 1432 Broadway, New York.

HENRIETTA BERLEUR

Leads or Heavies.

AT LIBERTY.

Address Mirror.

W. H. Murphy

Big hit as THE ACTOR in *A Summer Blizzard*.

AT LIBERTY.

Address 22 West 36th Street.

CHARLES R. BARRY

JUVENILES

Disengaged. Address care Mirror.

F. P. MINNELLI

Director of Music.

Specially engaged as Orchestral Leader with Powell the Great.

Special attention given to elaborate orchestrations of incidental music for legitimate or scenic productions. Address Delaware, Ohio.

Ben Lodge

Lyceum Opera Co., Atlanta, Ga.

Permanent address, 415 West 46th St., New York city.

AMELIA BINCHAM

AT LIBERTY NEXT SEASON.

27 East 30th Street, New York.

Dickie Delaro Schuyler

AT LIBERTY.

Address agents, or Mirror.

ROLINDA BAINBRIDGE
Juvenile Leads.

CHAUNCEY OLCOTT CO., SEASON '95-96.

MR. AND MRS. FERD. NICHY
JOINTLY OR SEPARATELY.

Old men and old women, comedy, character, etc. Address agents, or 12 Julian St., Roxbury, Mass.

FLORINE ARNOLD-ANDREWS.

AT LIBERTY. Michael Strouff to let on royalty Address 24 Pine St., Fall River, Mass.

GORDON EMMONS

Othello, Shylock, Desdemona. Address Mirror.

TELEGRAPHIC NEWS

CHICAGO.

A Summer Dullness Shows in Judge "Biff" Hall's Weekly Chronicle of Events.
[Special to The Mirror.]

CHICAGO, Aug. 5.

Our prize Summer resort weather still remains with us, and the theatres that remain open are benefiting thereby. Trilby has been thoroughly tested at Hooley's, and the audiences are very large at every performance. The play remains three weeks more. There has been no change in the cast save that George Trader, our first Little Billee, has succeeded Herbert Ayling in the part of Dodo.

Manager Prior is to give up his lease of the Schiller Theatre, and take the road with Little Robinson Crusoe. He has made a hard fight but does not think there is a dollar in the house. Gustave Frohman, I understand, will take the house about Sept. 1, I understand, when its regular season will be opened with Edwin Milton Royle's melodrama, Mexico. Manager Prior takes Crusoe to St. Louis to open the Olympic Theatre. Meantime it continues to draw well.

Matt L. Berry, fresh from Mt. Clemens, was here for a few days last week with John Ringling, the circus man. He reports the theatrical colony there in great form, and so do Charley Clayton and Deputy United States Marshal John S. Donnelly, B. A., who returned from there last Saturday after a lively week with Fred. Hallen, John T. Kelly, Charley Ross of Philadelphia, Sam Bernard, "Happy" Ward, and the others.

At the Chicago Opera House, Ali Baba goes on merrily to large houses at popular prices, the matinees being especially large.

Ira La Motte was here from Waukesha last week, and goes to New York soon.

Warren Ashley has signed with Charles A. Gardner for next season in The Prize-Winner.

Joe Cawthorne, Manager Dunne's star, is here for rehearsals of his new play at the Lincoln. His season opens this week in Waukesha.

George Bowles and W. H. Lytell have closed a partnership for season after next and will have a great show on the road.

In my new police territory when a man or woman has fifteen minutes to spare, he or she go and swear out a warrant against some one else. My arm is lame from swearing people to affidavits for warrants and my throat is sore from trying to choke off police court lawyers.

Mrs. Hall is riding a bicycle. Please tell McConnell that I may soon have to learn the art in self-defense.

Last Friday evening Manager Hopkins entertained a select few of the press and profession at the old Standard, which he has re-decorated very handsomely. Harry Jackson, of Jackson's Hole, was master of ceremonies, refreshments were served, and Managers Sam T. Jack and Thomas L. Grenier were there. The house opened yesterday at 1 o'clock as a continuous performance place of amusement. Lew Dockstader, the clever artist, is the bright, particular star this week, with Melville and Stetson, Lizzie and Vinie Daly, and Stricken Blind by the dramatic company. Great crowds attended.

Last Saturday noon Kohl and Middleton reopened the Olympic as a continuous house, with Matthews and Bulger, the Rogers Brothers, George H. Adams and his family, and a great array of talent. The new policy is sure to be a go.

George Honey and Arthur Dunn have retired from the cast of Ali Baba and will be succeeded, respectively, by William Broderick and John Cain. Little Miss Cain, aged three, whose parents are in the company, appears as a baby policeman.

Clever Will Sweatnam heads the specialty list this week at Hopkins' South Side house. The Three Merrilles Sisters and others also figure, and the stock company gives Nobody's Claim to big business.

Havlin's Theatre reopened last night with Love and Law by the stock company Manager Havlin has secured.

Hall's Casino is being redecorated, and will reopen Aug. 15 with a continuous show.

McVicker's is to open its season the latter part of this month, with Gladys Wallin, Manager Dunne's star, in Clay M. Greene's new version of Fanchon. George W. Irish will go with the company in a business capacity.

Ben M. Giroux will handle Joe Cawthorne for Manager Dunne, and his brother, Ed Giroux, will go ahead. He has been with the Ringling show.

Manager Fair has a good bill at the Masonic Temple roof-garden this week, with Bogart and O'Brien, Gus Bruno and other clever people.

Harry Sommers, treasurer of McVicker's, has been visiting a Kenosha friend. The friend was either a brewery or a distillery, I forgot which.

Several people were injured by the breaking of a car cable at the chutes the other night, but the sport goes on merrily just the same.

Ed. Salter writes that he wants to engage Lawyer Marks, who sometimes practices in my court, for his Uncle Tom show. He wants to ascertain his lowest salary—"must be low but sure"—and he would prefer that he double in brass or do cooking. He also wants to know if he understands the care of horses. He offers not more than \$3, and gives him the barber shop privilege.

Mr. Salter has found a new soubrette. She is Miss Sharley Sleeth and sings a "Daisy Song." When a witness persists in answering a question now in the face of the objection of counsel I say to him: "When the lawyer objects don't say anything, and don't do anything until you hear from me."

Dull here in the new story line but I expect that the agents will begin to arrive soon with the annual grist of new ones.

"Biff" Hall.

BOSTON.

The Grand Duchess Revived—Kismet Goes to New York—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Aug. 5.

It begins to look as if the regular dramatic season had nearly reached Boston. The Bowdoin Square opened its doors on Saturday, and the Howard Athenaeum began a new year with continuous performance to-day. The other houses will rapidly fall into line and all will be opened on Aug. 26.

At the Castle Square The Grand Duchess was revived to-night to give Tillie Salinger another opportunity to establish a reputation in Boston, for Olivette last week gave her scant opportunities which she did not improve. The opera was put on the stage with the same completeness of detail that has characterized all of Edward E. Rose's productions this Summer, and scenery and costume left nothing to be desired. Edith Mason returned to the cast after a week's absence.

Harry Askin will take his Kismet company from the Tremont to New York after this week, and will bring back The Sphinx to run out the Summer season. Since the first performance Kismet has been materially changed, so that the piece may well be called a second edition. The audiences are delighted with the absurdities of the book, judging from the constant laughter that is heard there. The scenery and costumes are exceptionally good, for popular Harry Askin never does anything by halves.

Lost in New York, at the Bowdoin Square this week, is a case of the survival of the fittest. All the other tank plays are forgotten, but this piece still retains its popularity. It is capably acted, and Lilly B. Sinclair makes a special hit. The Bowdoin Square has opened its season most auspiciously, and its bookings are very strong.

Billy Emerson, Barney Ferguson, and hosts of the popular favorites are at Keith's this week.

The Howard Athenaeum opened to-day in The Bells, given by the Adah Richmond Burlesque company, and strong variety.

The Grand Museum will open 12 with The Burglar.

A new burlesque company gave a strong bill at the Palace to-day.

Black America continues to draw well at the Huntington Avenue grounds. Two performances a day are given now, and excursions from the country bring in hosts of patrons.

Boston is to have another big out-of-door spectacle, Pain's Carnival of Venice, which is to be given on the Back Bay Olympic grounds on Aug. 19, with all the completeness marking its production at Manhattan Beach. Ben Stern will be the manager.

A decided change in policy goes into effect at the Grand Opera House which is to open on Aug. 19 as a continuous variety house. Mansfield and Magee, the popular managers, are of the opinion that Boston is large enough to support several first-class continuous shows, and they propose to give the South End the best bills possible. The Grand Opera House is so well appointed that it cannot fail to show off every one to the best advantage. John W. Hamilton formerly advance manager of the Barnum show, has been engaged to fill the place of business-manager. Mr. Mansfield tells me that he will pay Mr. Hamilton a larger salary than was ever paid a man in a similar position either in Boston or New York. It is quite possible that the house may have young lady ushers. At any rate special attention will be paid to the lady and children patrons, and prices will be popular ones.

Edward E. Rose has renewed his contract as manager of the Castle Square during the past week. His first term was for one year, and the renewal sets at end all rumors about the future of the house. The exact plans for the future have not been stated, but he tells me that he will have nothing but first-class entertainments on his stage. The success of the Summer season of opera has been so marked that the house is now one of the best paying ones in New England.

Aaron W. Spencer, ex president of the Boston Stock Exchange, who died at Sharon Springs last week, was at one time a stockholder and director of the Boston.

John F. Hurley, of Salem, who was sued by the mother of Mary Anderson for \$20,000, has filed his answer denying every allegation. He says that Mrs. Anderson owes him \$5,634 for loans and bills paid. Miss Anderson is preparing for the coming season on the stage.

John J. Coleman has sailed for Europe to look for novelties to introduce in The Cadets next extravaganza.

All is action at the Hollis Street. The elaborate outfit of new scenery for The Night Clerk, which is to exploit Peter F. Dailey this season has been completed by Scenic-Artist Thompson. By the way, Mr. Dailey is the only farce-comedy star to appear at the exclusive Hollis this year.

The Columbia is being touched up in golden style preparatory for the opening on Aug. 26. Max Hirschfeldt has written a waltz finale for the second act of The Grand Duchess.

Samuel Freedman has gone to New York to arrange for the presentation of Kismet there. He has added many to his list of friends in Boston by his courtesy at the Tremont this Summer.

Harry Leighton will be the Grand Museum's leading man this season.

Louise Essing's thirteen weeks in Boston have made her a greater favorite than ever. Her Olivette was a tremendous success.

The Castle Square is the first Boston house to have its own bill-board plant independent of any agency. It is in charge of Harry O'Rourke.

Music will play a prominent part in Burmah at the Boston. Miss Adelaide Nye, R. T. Hall, and John Hendricks will be the leading soloists.

Maud Miller, Joaquin Miller's daughter, will be leading lady at the Grand Museum, opening The Danites on Aug. 19. She had arranged

to head her own company, but changed her plans to settle in Boston. JAY BENTON.

PHILADELPHIA.

Improving the Academy of Music—Dates and Opening Attractions—Theatrical Gossip.

[Special to The Mirror.]

PHILADELPHIA, Aug. 5.

The American Academy of Music is now in the hands of a small army of workmen. The whole balcony and orchestra circle will be reconstructed and seventy private boxes will replace the row of chairs. In rear of the boxes there will be retiring rooms. The private boxes will be luxuriously furnished, accommodating from eight to twelve persons each. New seats for the entire house, electric lighting and all modern improvements will make this Philadelphia's handsomest place of amusement. When completed the interior will resemble the Metropolitan Opera House, New York. Society people and leaders of fashion are greatly interested in the improvements as the coming Winter insures a long season of grand opera.

Gustav Hinrichs sailed for Europe July 27, with the assurance of the \$50,000 guarantee fund for his operatic season which allows him to make generous offers for foreign talent. Before his departure, dates at the Academy of Music were selected for forty performances.

The members of the Jennings Band who were injured at the Casino disaster at Atlantic City, have decided to prosecute the owners of the building and seven claims have been placed in the hands of John Semple of Camden.

The following are opening dates and attractions: Lyceum Theatre, J. G. Germon, manager, Aug. 10, City Club Burlesque company, National Theatre, Thomas F. Kelly, manager, Aug. 17, first production of R. N. Stephens' new comedy-drama, The White Rat; Auditorium, William J. Gilmore, manager, Aug. 17, Charles H. Yale's newest Devil's Auction; Forepaugh's Theatre, Mrs. John A. Forepaugh, manager, Aug. 17, Harbor Lights and specially selected stock organization, comprising George Learock, Fanny McIntyre, Ciptie Palmori, Jessie Bonstelle, A. H. Stuart, Helen Beaumont, Clifford Dempsey, Joseph P. Dempsey, Joseph Downs, George Conway, Allen Demond, and Martha Rudesill; People's Theatre, C. A. Bradenburgh, manager, Aug. 17, The Derby Mas cot for one week, followed by Special Delivery; Park Theatre, J. Bard Worrell, manager, Aug. 31, Wang, with eighty people, enlarged orchestra and mounted superior to any previous rendition of this popular comic opera; Standard Theatre, John J. Hirschler, proprietor and manager, with Robert Watts, associate manager, Sept. 2, The Brooklyn Handicap; Chestnut Street Theatre, Nixon and Zimmerman, managers, Sept. 2, Edward Harrigan's company in Old Lavender; Walnut Street Theatre, Frank Howe, Jr., manager, Sept. 2, first production in the East of the comic opera by Morgan and Arnold, A Trip to the Rockies, with Katherine Germaine, Hubert Wilke, Celie Ellis, Robert Graham, Madeline Dunbar, Charles Kirke, and a chorus of sixty; Arch Street Theatre, Max Rosenberg, manager, Sept. 7, with a new stock company, including Jane Grafton, leading lady; James L. Daly, stage manager; Clara Lambert, Angela Segalini, and Nanette Russell thus far under contract; Broad Street Theatre, Nixon and Zimmerman, managers, Sept. 9, Pudd'nhead Wilson; Chestnut Street Opera House, Zimmerman and Nixon, managers, Sept. 9, Robert Downing in Helena; Academy of Music, Hinrichs season of grand opera, Nov. 18, for forty performances, the Kensington Theatre, Grand Opera House.

Eleventh Street Opera House and Bradenburgh's Dime Museum are yet to be added to the list of openings which completes the amusement calendar for 1895-96.

Simon Hassler's testimonial at the Stockton Hotel, Cape May, on Aug. 3, was a successful affair. Sol Smith Russell, William N. Griffiths, Madame Emma Suecke, Alida Varena, Walter H. Nelson, and Regina Hassler were among the volunteers.

Thomas F. Kelly, of the National Theatre, is summing at Cape May. He is the owner of a naphtha launch, and a fiend as a fisherman, averaging daily about two hundred pounds. All his neighbors as well as your correspondent are under obligations to his hospitality.

Another scheme for a monster hotel and theatre combined at Atlantic City is the latest rumor. One of the leading projectors is C. A. Bradenburgh, of the Dime Museum, Philadelphia, who believes it can be made to pay. The structure is to be of brick and iron, erected at a cost of \$250,000, the greater amount of which, it is claimed, has been already subscribed.

Baseball by electricity and marionette figures will hold sway at the Walnut Street Theatre every afternoon this week.

Ethel Vincent has been added to the Milton Abora Opera company at Atlantic City, singing Arline in The Bohemian Girl to large patronage.

The Imperial Hungarian Gypsy Band from Koster and Bial's opened at Lincoln Park, Aug. 3, for a short term.

The steamer Republic, running between Philadelphia and Cape May, has been laid off for a week for repairs. Frank D. Doyle, the amusement manager, is now busy reorganizing a new company, as the boat will likely resume its daily trips in a few days.

J. Fred. Zimmerman, manager of three popular theatres, now on his European trip, writes me that he will sail for home on Aug. 24, on the steamer Trosave.

James J. Corbett is to captain a team of actors in a game of baseball against the sporting writers of this city at the Franklin Field, Aug. 10. Manager Brady is working up the event.

S. FERNBERGER.

PITTSBURG.

Improvements in Local Theatres—Openings at the Various Houses—Items.

[Special to The Mirror.]

PITTSBURG, Aug. 5.

The box-office of the Bijou Theatre will open permanently for the season on Aug. 17. Thatcher and Johnson's Minstrels opens 22. In a Big City 26, with Bobby Gaylor.

Great improvements have been made at the New Grand Opera House. The theatre is to have a new front, lobby newly tiled, decorations in the lobby, as well as the foyer and body of house, new scenery, and new dressing-rooms. The seating capacity is to be increased, and the seats in the parquette circle, instead of facing the side walls, will face the stage. The house will open season Sept. 2 with A Railroad Ticket. Some of the attractions for the coming season are Nat Goodwin, The Princess Bonnie, Darnoch Opera company, Olga Nethersole, Henderson's Extravaganza, and Charles Hoyt's successes.

The East End Theatre stockholders held a meeting on Aug. 2 and elected a board of directors and officers. A petition is being prepared for a charter, and the corporation will be known as the East End Opera House and Hotel Company. E. D. Wilt will be manager.

A force of men are at work repainting the Academy of Music. New scenery are being painted. Season opens Aug. 26. Manager Williams states that the bookings are the best he has yet offered.

The interior and exterior of Davis' Eden Musee are being completely overhauled. The opening takes place in September. Resident-Manager George Connors says that the house will excel anything of the kind ever presented as a museum.

New World's Museum, Allegheny, is being entirely renovated, and will present an attractive appearance at its opening early in September. Manager Davis will present almost continuously burlesque and extravaganza companies.

Manager Gulick, of the Bijou, has returned from his seashore trip.

Fred. Follett leaves for Boston Aug. 15. He will be the treasurer of the Columbia Theatre in that city.

The new and unnamed continuous show house of Manager Davis will be a handsome house when completed. This house was formerly known as Harris' Theatre. Work was begun last week. It will have a new front, new entrances, a new gallery, and complete new scenery.

Neil Smith, one of the managers of Scribner and Smith's Circus, was in the city last week.

Charles Lee's Circus is being exhibited in surrounding towns.

Buffalo Bill's Wild West Show will exhibit here Sept. 1, 2.

Jack McConnell, recently resident manager of the Duquesne, will be connected this season with the New Grand as assistant to Manager Schwab.

Nelse Roberts, manager of the Duquesne, is making various alterations on the theatre. The house will open early in September.

JOSEPH DOWD.

ST. LOUIS.

Summer Opera Continues—The Theatrical Mechanics—Theatrical Gossip.

[Special to The Mirror.]

ST. LOUIS, Aug. 5.

A change of bill was made to-night at Ubrig's Cave, when The Little Duke was put on with the following cast: Fabrice, Helen Bertram; Fri-mouse, Frank Deshon; De Montaland, William Pruette; Bernard, William Steiger; De Navailles, Dolly Delroy; De Merignac, Amie Black; De Montchevier, Lulu Farrance; De Champs-vallon, Leba Leslie; De Nancy, Corinne Bourbon; Sentinel, T. G. Hoffman; Pedro, George Kunkel; Lucius, Alfred St. Clair; Nava, George Palmer; Blanche, Toma Hanlon; The School Directress, Gertrude Lodge; First Governess, Minnie Bridges; Mlle. de St. Amande, Corinne Burton; Mlle. de Champ-Vert, Dolly Delroy; Mlle. de la Roche, Jessie Wood. Miss Bertram sang and acted her part in a most charming manner. William Pruette never sang better in his life. Miss Toma Hanlon made her reappearance after several weeks' rest and was warmly received, while Frank Deshon, William Steiger, Gertie Lodge, and Minnie Bridges contributed to the strength of the performance.

Owing to the severe storm of wind and rain last Monday night, all the places of amusement omitted their performances and were dark. This is something that has not been done for years.

Several years ago Schnaider's Garden, now known as Terrace Park, gave comic opera under the management of Richard Fischer. He was well known at that time as a popular manager, but for several years has been out of the profession. He died very suddenly last Monday of heart failure, and was buried Wednesday.

May Ferguson, a member of the chorus at Ubrig's Cave, left for New York Saturday night.

Sallie Johnson and Nellie Russell, two members of the Cave's company, dropped out of the chorus last Tuesday. Miss Johnson has left for New York to join the Princess Bonnie company. Lulu Farrance and Carrie Rieger, two more of the Cave's company will leave next Saturday night for New York to join the Rob Roy company.

Kirkland Calhoun who has been the stage-manager of the Cave company all the season, by permission of Manager McNeary, was released from his contract for the season, and took the midnight train Saturday night for Chicago, where he will act as stage-manager for Tom Prior's Robinson Crusoe company.

Maurice Brennan, last season a member of the stock company at Pope's theatre, left on Satur-

day for Detroit to join a stock company playing there.

The Theatrical Mechanical Association closed their convention last Thursday after being in session several days. Baltimore was selected as the place for the next convention to be held in 1897. "Si" Gates, of the St. Louis Lodge, who is known all over the country (he has been connected with the Olympic Theatre here for twenty-five years), was appointed Deputy District President, the duties of which are the installation and institution of all officers of the new lodges formed within a radius of 100 miles of St. Louis. The officers selected for the ensuing year are: President, D. F. Dodge, San Francisco; Vice-President, Charles Revoil, Baltimore; Secretary, W. H. Reed, Newark, N. J.; Treasurer, L. Freeman, Washington, D. C.; Trustees, C. I. Borgen, Indianapolis, Ind.; W. F. Foster, Detroit, Mich.; Al. Coan, Cleveland, O.; Finance Committee, C. J. Glenn, Chicago, Ill.; W. J. Cordell, Baltimore, Md.; M. Cunningham, Seattle, Wash.; Laws, Appeals and Grievance Committee, E. C. Harris, New York; F. Santer, Chicago, Ill.; R. Clark, Seattle, Wash.; M. Mallard, Pittsburgh, Pa.; E. C. B. Tyler, Boston, Mass.; George Cooper, Atlanta, Ga.

The box from the corner-stone of the old Pope's Theatre was found Thursday last by the workmen tearing down the theatre, and is in the hands of the builders of the new theatre. It will not be opened until the return in September of Charles R. Pope, who built the theatre, and who is now in New York.

Mattie Sackett, who is playing at the Union Trust Roof Garden this week, is a St. Louis girl and has signed to play soubrette part with Freeman's Railroad Ticket company the coming season.

W. C. HOWLAND.

WASHINGTON.

The Bijou Leased to William H. Easton—Charles Coote's Benefit—Notes.

[Special to The Mirror.]

WASHINGTON, Aug. 5.

The Bijou Theatre, managed last season by Ormond H. Butler, has been leased for a term of years by William H. Easton, who will open the house after a thorough renovation and redecoration on Sept. 9. Mr. Easton is well and favorably known from his former connection with this place as resident manager, when this house was a link in the chain of theatres controlled by P. Harris and Harris, Britton and Dean.

Charles Coote's testimonial benefit at Allen's Grand Opera House last Tuesday night was the most successful ever given an actor in this city, realizing upwards of \$1,500 at popular prices. A varied performance was given, including an excellent performance of Caste. The reception tendered Frederick Bond and the ladies and gentlemen of the National Theatre Summer Comedy company who volunteered for this performance, was strongly marked. A pleasing occurrence of the evening was the presentation on the stage by Edwin Barrett Hay, Past Grand Exalted Ruler, B. P. O. Elks, of a valuable diamond watch to Lillian Lawrence, as a gift from a number of lady admirers.

Albert G. Riddle, who had the entire business management of the Coates benefit, is largely responsible for the success, his methods of advertising being original and far-reaching.

Manager John W. Albaugh, of the Lafayette Square Opera House, says that the new house will surely commence operations Sept. 23, the opening attraction being Lillian Russell in Smith and De Koven's opera, *Tzigane*.

Managers Charles A. Shaw and Walton Bradford are jubilant over the outlook of the Frederick Bond starring tour, which commences at Newburgh, N. Y., on Sept. 2.

Kernan's Lyceum Theatre is in the hands of painters and decorators, and the house will present a handsome appearance when opened.

The regular season at Allen's Grand Opera House will commence on Sept. 2, with Robert Downing's production of Victorien Sardou's tragedy, *Helena*. The following is a partial list of the members of Mr. Downing's company: Edwin Ferry, Charles M. Collins, J. R. Armory, Walter Burton, George Buckler, J. Henry Kolker, Thomas Steep, Alex. McKenzie, Mrs. M. A. Bates, Thomas A. McKee and G. D. Farum. The four sets of scenery used for the production comprise scenes reproduced from photographs taken on the spot near Holy Sienna. The first scene will show the Palazzo Publica. Following that will be the Exterior of the Cathedral, the Cloisters of St. Christopher, A Room in the Saracini Palace, and the Interior of the Great Cathedral.

JOHN T. WARDE.

CLEVELAND.

An Opera Company at the Launching of a Vessel—Chat of the Theatres.

[Special to The Mirror.]

CLEVELAND, Aug. 5.

The Murray-Lane Opera company present to-night at Halthorn's Garden Theatre *The Lily of Killarney*, a musical version of *The Colleen Bawn*. The following is the strong cast: Eily O'Connor, Clara Lane; Mrs. Cregan, Bessie Fairbairn; Ann Chute, Clara Lane; Sheelah, Fannie De Costa; Myles-na-Coppaleen, J. K. Murray; Hardress Cregan, Edgar Temple; Mr. Corrigan, Oscar Girard; Father Tom, Lindsay Morison; and Danny Mann, Frank David. The Gardens are crowded by a representative audience, and Miss Lane and J. K. Murray won much applause for their beautiful singing, and Oscar Girard with Frank David shared the honors for their clever work in the roles of Mr. Corrigan and Danny Mann.

At the launching of the steamer *Vale* Saturday, the Murray-Lane Opera company were present by invitation. As Miss Rhodes, the daughter of the owner, shattered the bottle of wine on the bow, the Murray-Lane company sang "Here's to Good Old Vale" in an impressive manner. Mr. J. K. Murray sang a sailor song, several college

songs, and selections from operas were sung and the occasion was a memorable one.

Charles C. Stumm leaves for Indianapolis this week, to commence rehearsing plays and players.

The Cleveland Theatre is still in the hands of a large force of workmen, but will be finished in time for the opening Aug. 12.

Sappho will be seen at the Euclid Avenue Opera House for the last time this week.

Manager Hartz is still enjoying his vacation at Little Mountain, with his family.

Carl Underner, who was treasurer of the Cleveland Theatre last season, will have full charge of that house the coming season.

WILLIAM CRANSTON.

CINCINNATI.

Bright Particular Stars Booking at the Grand and Walnut—Openings.

[Special to The Mirror.]

CINCINNATI, Aug. 5.

The coming theatrical season is beginning to assume definite proportions. Managers Rainforth and Havlin, of the Grand and Walnut, announce, among other attractions, Henry Irving, Julia Marlowe, Trilby, Sarah Barnhardt, John Hare, and all the New York successes.

The new Robinson's Opera House opens with a stock company in the old favorite, *The Old Homestead*.

Freeman's Theatre will also open in September. This is the old Havlin's.

The Fountain Square re-opens on Sept. 1 with a star list of attractions, including Tony Pastor and his own company.

WILLIAM SANBORN.

DANIEL FROHMAN'S RETURN.

Daniel Frohman arrived from the Pacific Coast. To a MIRROR reporter Mr. Frohman said:

"The Lyceum Company closed its three weeks' San Francisco engagement on Saturday and is now in Los Angeles. The company has now played five weeks—all of them successful except *The Amazons*' week in San Francisco, which play was the least profitable—just as the comic play, *The Grey Mare*, was the least successful on our previous visit. Nevertheless, I thought the Amazons would captivate theatregoers by its charm and novelty as it did elsewhere.

An Ideal Husband drew the largest audiences and was the chief hit; *The Case of Rebellious Susan* was fully appreciated and scored splendidly. I shall, however, alter my policy touching San Francisco engagements. Instead of playing the Lyceum company on the Coast but once in two years, I shall make their engagements every year hereafter.

"The Coast is one of the most profitable points for attractions that are liked, and business there is again on the increase, where, like all Western towns, it has been emerging from its past depression.

"My opening attraction here will be E. H. Sothern in *The Prisoner of Zenda*. With the stock company I hope to begin in November in Glen MacDonough's new play."

MR. GREENWALL'S SOUTHERN TRIP.

Henry Greenwall returned yesterday from a flying Southern trip. He went to look after his important interests in Atlanta, Savannah, and New Orleans. Mr. Greenwall's visits were unexpected, but the representatives of the *Piney* and *Times-Democrat* in New Orleans and of the leading papers in other cities interviewed him in extenso as to the preparations he has made for the pleasure of Southern theatregoers next season.

Mr. Greenwall's list of attractions is the strongest he has yet had to announce, comprising the principal stars and companies that will tour the Union next season. Among them may be named Henry Irving, Sarah Barnhardt, Stuart Robson, Minnie Maddern Fiske, Nat C. Goodwin, Fanny Davenport, Primrose and West, Lewis Morrison, Richard Mansfield, the Hanlons' Fantasma, Lillian Russell, Otis Skinner, Marie Wainwright, Henderson's Extravaganza company, Thomas W. Keene, Louis James, Darkest Russia, The White Squadron, and The Devil's Auction.

With the cream of the attractions and with a string of favorite theatres stretching through the South, Mr. Greenwall can look forward to a brilliant campaign.

J. E. DODSON'S RETURN.

J. E. Dodson returned from Europe last Saturday on the *Unbrin*. He has been abroad since May, and spent most of his time in London. He ran over for ten days to Paris, and among other plays saw the *Hotel du Libre Echange*, which Charles Frohman is to present here next season under the title of *The Gay Parisians*. He says the piece is exceedingly funny.

While in London Mr. Dodson participated in the testimonial to Sir Henry Irving at the Lyceum Theatre, which was attended by fifteen hundred actors, actresses and other members of the theatrical profession.

Mr. Dodson has been re-engaged for the Empire Theatre stock company, which will open their road tour on Aug. 19 at Kansas City appearing in *The Masqueraders* and the entire repertoire presented in New York last season. He is to originate a character in Bronson Howard's new play which is to be produced at the Empire Theatre, New York, about the end of November.

MARIE BURROUGHS WILL NOT STAR.

Marie Burroughs will not star next season. All her plans for a season were laid, the time was all filled, and the company engaged. A letter was received from England yesterday saying she had decided to abandon her tour.

A TRIP TO THE ROCKIES

A New Romantic Comic Opera.

MUSIC BY ION ARNOLD.

BOOK BY GEORGE MORGAN.

Opening production.

WALNUT STREET THEATRE, PHILADELPHIA,

WEEKS SEPT. 2 AND 9.

Carefully selected chorus of 46 and the following Metropolitan Cast:

HUBERT WILKE,
CHARLES KIRKE,
TOM WALKER,
KITTIE HILL and

R. E. GRAHAM,
H. W. FRILLMAN,
CELIE ELLIS,

KATHERINE GERMAINE.

The Opera is Staged under the personal direction of MR. MAX FREEMAN. Special scenery by Voeghtlin. Managers strictly first-class theatres only address.

GEORGE MORGAN, Manager,
Care Walnut Street Theatre, Philadelphia, Pa.

2d Tour of the Popular Artists,

AMY LEE, FRANK DOANE

In a new play especially written for them, entitled

MISS HARUM SCARUM

A Comedy with a Plot. By E. J. Swartz.

OPENING AT PARK THEATRE, PHILADELPHIA.

Managers please send open time immediately.

Business Manager,
F. E. BENNETT.

MATT LELAND, Manager,
Theatrical Exchange, 25 West 38th Street, New York.

HAWORTH AND SANFORD.

A communication has been received by THE MIRROR from William Haworth in which he states that Walter Sanford has been pirating *A Flag of Truce*. Mr. Haworth claims that the play is his property and that Mr. Sanford has no right to it. He says Mr. Sanford wrote him two letters, May 9 and May 15, asking permission to do the play and naming the royalty he was willing to pay. This offer Mr. Haworth says he refused and he says he cannot understand how Mr. Sanford got possession of the copy of the MS.

Walter Sanford, when seen by a MIRROR man, denied that Mr. Haworth had written to him. He also said: "Mr. Haworth only owns one-third interest in *A Flag of Truce*; I own two-thirds. The play was originally called *Ferncliff* and when I got no answer to my request to Mr. Haworth to forward me a clean copy of the play I had to go to work and copy the play out myself. I can't understand what has prompted Mr. Haworth to make such statements. There is no truth in them."

NOT TO TOUR THIS SEASON.

Carl and Theodor Rosenfeld will not be directly interested in the coming season. Their famous Liliputian company, which has been touring this country for the past five years with almost phenomenal success, has gone to Germany. The tiny actors have not been seen in Europe for a long time, and the requests for their appearance in all the German cities were so numerous that the Rosenfelds finally decided to jump a season here and to take their attraction abroad. They will return here for the season of 1896-97.

As the Rosenfelds have been making on the Liliputians an average annual profit of \$80,000 the inducements held out by the foreign theatres must have been heavy. Carl and Theodor Rosenfeld themselves will remain abroad all Winter. Dr. Schiller, their brother-in-law, will remain in this country as their representative.

MAUD HARRISON RESIGNS.

Maud Harrison has just sent in her resignation to Mr. Mansfield as leading lady of the Holland Brothers' company.

Miss Harrison has been compelled, much to her regret, to take the step, owing to most important matters that are taking up all her time and attention, and also owing to the fact that the re-opening of the Garrick Theatre with *The Man With a Past* has been postponed until September.

Miss Harrison will shortly make public plans that have been maturing for the past six months.

AMY LEE AND FRANK DOANE'S NEW PLAY.

Amy Lee and Frank Doane will begin their second annual starring tour in Philadelphia soon, in a new comedy by E. J. Swartz, entitled, *Miss Harum Scarum*. The play is said to be very strong, and the title role is especially adapted to Miss Lee's abilities, while it also contains a part affording Mr. Doane every opportunity. Matt Leland has been secured as manager, and he is booking the tour.

JOE CANTHORN'S OPENING.

Joe Cantorn will open his starring tour at Waukesha, Wis., on Thursday night, presenting for the first time the new comedy, *A Fool for*

Luck. The season proper will open at the Grand Opera House, Kansas City, on Sunday night. Rehearsals are now in progress at the Lincoln Theatre, Chicago, under the direction of Edgar Smith, author of *The Merry World*, and Manager Dunne. In the Cantorn company are Annie Buckley, Frank McNish, Annie Wood, C. H. Burroughs, Josephine Lindleigh, W. H. Grimke, Agnes Ardeck, and Collin Varry.

NOTES FROM ABROAD.

Victorien Sardou is to be raised to the rank of Commander of the Legion of Honor.

The Paris *Herald* denies the report that Jean de Reszke is ill and will not return here next season.

Sarah Bernhardt will publish her Memoirs shortly.

The roles formerly filled by M. Got at the Comédie Française will be divided between MM. de Ferandy and Leloir.

Minnie Palmer is playing *The School Girl* in the English provinces.

John Hare is at Aix-les-Bains. After taking the baths there he will go to Switzerland, returning to London in September for his provincial tour.

The London Royalty will re-open on Sept. 7 with an English version of Tisson and Carré's *Monsieur le Directeur*.

Toto Toto has passed its fiftieth performance at the Neues Theatre, Berlin.

A new independent theatre, to be called Intime Theatre, will be started in Berlin shortly. The programme is to produce dramas of German authors which have never hitherto been performed.

Mrs. Bernard Beere may be a member of George Alexander's company next season.

Pinero's new play for the Comedy Theatre in London will probably be ready for production in September. Winifred Emery and Cyril Maude have strong parts in it.

The new theatre at Clapham, London, will be called the Shakespeare.

The next new play at the London Adelphi will be by Brandon Thomas and Clement Scott.

Sir Henry Irving gave a farewell performance at the Lyceum Theatre on July 27. There were present the Prince and Princess Christian, the Duke and Duchess of Teck, Mrs. Ronalds, John L. Toole, Charles Wyndham, Comyns Carr, Alma Tadema, Richard Croker, Nat Goodwin, and others. Sir Henry received ten recalls, and then made a speech, in which he said that next season he would present *Coriolanus*, *Madame Sans Gêne* and a new play by Pinero.

MUSICAL NOTE.

"King Cotton," a march written by John Philip Sousa for the Atlanta Exposition, was played for the first time by Sousa's Band at Manhattan Beach on Sunday night.

MARRIED.

MURPHY-THOMAS.—Frank Murphy and Mrs. Henry Thomas, at Montreal, Canada, on July 19.

DIED.

BLUMENTHAL.—Eugene Blumenthal, of New York, on July 30, aged 30.

SIDNEY.—William Sidney, in England, on July 21, aged 71.

HUNLEY.—John T. Hunley, on Aug. 4, at Manassas, N. Y., aged 68.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1894.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for single line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1.00 per line for three months.
Two line ("display") professional cards, \$3.00 for three months; \$5.00 for six months; \$8.00 for one year.
Manager's Directory cards, \$1.00 per line for three months.
Reading notices (marked "R" or "S") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

One year, \$1.00; six months, \$1.00; three months, \$1.00. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge, and at Brestani's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Ayoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript. Entered at the New York Post Office as Second Class Matter.

NEW YORK, AUGUST 10, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—Theater, 845 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

SHINING MEDIOCRITY.

AN anonymous writer sends to THE MIRROR a long letter of complaint from the standpoint of an actor employed in support of a star, and seeks to explain "why some of the stars now before the public do not do a better business, and why some of the companies that go on the road are similarly affected." This generous abstract of the communication is interesting:

The stars, as a rule, are so puffed up with their own conceit that they think the public comes to see them and not the pieces they appear in, the result being that they are supremely indifferent to the quality of their support, believing that if they are equal to what they call the "star part," it is of no consequence how the other parts are played, or, if played at all, they must be played just as the star would play them himself. Nowadays the actor is allowed little or no discretion in the matter of delineating a character. He must embody his star's idea of it. He must emphasize this or that word according to the star's or manager's instructions, and if he reverts in any way the suggestions too often forced upon him, there is liable to be trouble, and it isn't the star or manager who experiences it.

Now there are a great many ways of looking at a character in a play; the actor may look at it one way, the star another, and if the actor's way is as good as the star's don't you think it would be a capital idea to permit him to follow it? It is a well-known fact that the majority of stars prefer novices to actors of experience in their companies, for the reason that young people without experience are more liable to accept the star's instructions unquestioningly than are people who have studied and mastered their art. Strange, isn't it? I know no other walk of life where inexperience is at a premium, but in no other walk of life is there so much vanity and egotism as in that of the stage.

A good actor, who knows what acting is, has little need of any instruction beyond what is embraced in the "business" of a play. If an actor in the full sense of the term, he should be as capable of conceiving the character entrusted to him as is the star; but if the star takes it into his noddle that the actor is wrong and he is right, the actor has to give way, and if he doesn't some young numskull takes his place and by implicitly following the star's directions he wins his favor and is pronounced a better actor than the far better and more experienced one whose place he has taken.

It is possible that some stars are so puffed up with their own conceit that they think the public comes to see them alone; but it is perhaps needless to remind this anonymous correspondent that such stars rapidly lose their light unless their egotism is soundly based on ability. The public does not permit one person to star for any length of time unless the person is worth seeing. And it is rank nonsense to say that even a capable star can maintain public support with a company of incompetents. It used to be more possible to do this than it is to-day, as this correspondent of THE MIRROR should know if he is, as he says he is, "an old-time actor who knows his business."

As to direction and dictation, any star worthy

the name should know exactly how he or she wishes any given part to be played; and any subordinate actor should have the good sense to realize that it is the star's privilege to so manage the details of his or her company's business as to bring about the best results on the lines of that star's own conception.

One of the greatest troubles of theatrical organization is furnished by just such persons as the writer of this letter. For the most part, they bask in the light of their own mediocrity, which dazzles nobody but themselves. They are jealous of players who become and remain stars—and right here let it be again remarked that no actor can long remain a star without stellar ability—and are ever ready to suggest that this or that star is an upstart, an incompetent, or a pretender. A fault-finding subordinate actor of this class may once, twice, or even half a dozen times have been professionally associated with stars whose ability or worth even he would be slow to question. But a single association, even in a subordinate capacity, with one notable star is frequently enough to make such a minor, fault-finding, egotistical actor useless ever afterward: for having played in such association, and learned the details of this or that part entrusted to him at the mouth of this star, the malcontent will never willingly yield thereafter an iota of the "business" he has thus learned in such parts, and at once sets himself up as an instructor therein and thereof to any star who may thereafter wish his minor services in the same roles, no matter whether the newer employer be even a better actor than t' e one who originally instructed, and without reference to the newer employer's own right to originality of conception and his individual privilege of direction on his own lines of thought.

The great fault of actors of the class mentioned is that the same mediocrity that insuperably bars them from ever becoming stars leads them into the slavish rut of precedent, from which some of them will never depart, even when they are hungry.

No star of any consequence hesitates to enforce his or her own ideas as to the details of a play. No such star ever has hesitated. No such star will ever hesitate. And although this correspondent may insist that experience is thought of little worth on the stage to-day, and that there is a premium on inexperience, he will find few to agree with him.

The stage does not stagnate. On the whole, it advances and develops steadily. Those of its profession who recognize this and are able to vary themselves to the needs of the theatre are steadily in demand. But new and plastic material is far preferable to narrow, prejudiced, envious, rut-following actors who see nothing that is not in themselves and who slavishly follow the past rather than adapt themselves to existing conditions. There is little in the past that is not known. There is much of the present and the future to be learned even by experienced actors.

A BOOTH MEMORIAL.

It has been announced in various papers that a performance of As You Like It at a suburban place this week would be for a fund to erect a statue of EDWIN BOOTH.

Who has authorized so ineffectual an enterprise for so momentous an object?

What recognized body of persons that would give such a project dignity, in the way of management, has this performance in charge?

Who is the treasurer of it? What is the promise for or the guaranty of it? And by what authority is the name of EDWIN BOOTH used in connection with it?

No dignified effort to erect a statue to EDWIN BOOTH can have beginning except in a dignified way. And such a movement must have the endorsement of the noted persons in and outside of the theatrical profession who were the friends of the great actor. It must begin with an organization of the most prominent of such persons on lines of business as well as of sentiment, in order to inspire with confidence those who would be concerned in it in any way.

Two years ago THE MIRROR began the preliminary work for such an object. The subject of a statue to EDWIN BOOTH was discussed in THE MIRROR and by MIRROR representatives with municipal officials, and through interview and letter with the prominent men in and out of the theatrical profession who would naturally be interested in such a project. The endorsement of all these persons was secured, with promises of organization, contribution and custody on their part when the time should be ripe for the actual beginning of the work.

THE MIRROR, having thoroughly canvassed all the ground in the premises and tentatively outlined the course of procedure, as a result of its inquiries, proposed to take itself out of the movement absolutely, save as an auxiliary, when the organization of those interested should take place, in order that the plan to erect a memorial to EDWIN BOOTH might be based and continued on the broadest lines of publicity.

All this having been done, the time was found not to be auspicious for the project, owing to business depression; and by advice of those legitimately interested, the matter was delayed until a more favorable period should make it successful beyond question and on lines befitting the subject.

When the proper time comes, this abeyant plan will be prosecuted as originally intended.

In the meantime no one should assume in an unorganized and uncertain way even to meagrely start a fund for the erection of a statue to EDWIN BOOTH.

Those who can make such a movement successful and who are unselfishly interested in the plan will not recognize any immature project that would belittle it.

No reflection is meant in this upon the intention of those engaged in the performance of the pastoral play at the suburban place. But the real movement for a memorial to EDWIN BOOTH will have other beginning.

PERSONALS.



WHITNEY.—Manager F. C. Whitney has returned from a fishing and hunting trip in Prince Edward Island much benefited by his outing. Mr. Whitney, by the way, is one of the most enterprising of the younger metropolitan managers. He is but about thirty years old. He managed a tour of Mrs. Scott Siddons when little more than a boy. He made a tour of the world with Dr. Carver in Wild America, and became prominent thereafter in this country as the manager of wild West entertainments, and particularly of the cowboy tournament of Colorado. Mr. Whitney has long been connected with his father's notable theatrical circuit, and of late seasons he has been prominent in comic opera and kindred productions, his most successful venture in this line being Rob Roy.

LEDERER.—George W. Lederer, who has been suffering for some time from gastric trouble, has almost recovered. He returned to town last week.

MILLARD.—Harrison Millard, the song writer, is seriously ill of acute Bright's disease. He was taken to the Catskills last Wednesday.

LELAND.—Maggie Leland, late of the Blue Jeans company, won the gold medal offered by the New York Seaside Club for long distance swimmers, at Coney Island last week.

EYTINGE.—Rose Eytinge has just had the satisfaction of "placing" one of her pupils most favorably. Thomas W. Keene has accepted a young girl who has studied with Miss Eytinge as his leading woman for next season, and from her work at rehearsals she gives evidence of such thorough excellence, in both native ability and judicious training, as to speak most favorably for her instructress's work.

FULFORD.—Robert Fulford sailed for Europe last Wednesday on the Paris. It is said that his sojourn abroad will be a big one; in fact, that he may never return to this country.

FIFE.—Colonel W. J. Fife, the Tacoma lawyer, who has adopted the stage, has recently appeared with a company of amateurs in various places as Richelieu. The Victoria, B. C., Colonist strongly commends his playing of the part.

SINN.—Colonel William E. Sinn is sojourning at Old Orchard Beach. He will return to Brooklyn in time to supervise preparations for the opening of his new Montauk Theatre on Sept. 2.

EVANS.—Manager Charles E. Evans, of the Herald Square Theatre, with his family, is sojourning at the "Cottage," Ontario Beach, near Rochester.

MANSFIELD.—Richard Mansfield left for Newport last Wednesday, and will remain at that resort for two weeks to study new parts in which he will appear next season.

POTTER.—Jennie O'Neill Potter, the elocutionist, is ill with pleurisy.

KYLE.—Howard Kyle, who has spent five weeks at Manhasset on the Sound, has gone to Asbury Park for a week. Mr. Kyle expects to visit at Yonkers before the opening of his season with Madame Modjeska.

PERUGINI.—Signor Perugini was at Aix-le-Bains, France, at last accounts.

WARDE.—John T. Warde, the correspondent of THE MIRROR at Washington, is a sojourner at Atlantic City.

CANBY.—Al Canby, manager of Francis Wilson, returned from Europe on the Augusta Victoria last Friday.

FISKE.—Mr. and Mrs. Harrison Grey Fiske will leave for Lake Pleasant in the Adirondacks to-day (Tuesday) for a brief holiday.

CALDER.—William Calder will return to this country later than was expected, and has written to Charles F. Atkinson, manager of the Bowdoin Square Theatre, Boston, to engage the company that will play in the production of In Sight of St. Paul's at that house.

THOMAS.—D. S. Thomas, formerly well known as a press agent for P. T. Barnum, is delivering with success a balloon lecture, entitled "A Tour in the Heavens."

NITA CARRITTE.

The portrait on the first page of THE MIRROR this week is that of Nita Carritte, a young operatic soprano who has won her chief laurels in Europe, although she is an American by birth.

Mlle. Carritte has recently returned to New York after a successful tour as prima donna of the Carl Rosa Opera company, in the English provinces. Her family residence is at 103 East Fifteenth Street, where a MIRROR representative found her yesterday.

Mlle. Carritte is very attractive personally, with quick intelligence and great vivacity. Nature has specially fitted her for the role of Carmen, in which she was remarkably successful on her recent English tour, but she is in face, figure, and voice also admirably fitted for many other notable parts. Her dark eyes flash with dramatic power; her coloring is clear; her facial contour is oval, and her features are mobile. These characteristics come from her mother, a Frenchwoman. Her father was English, and she was born in Halifax. She combines both racial elements, is magnetic, has a well-rounded figure, and is graceful in carriage.

Mlle. Carritte first went to Paris to finish her education. She there began vocal study with Mme. Lagrange, and later studied with Marchesi. She primarily had no definite thought of the stage. Gounod heard her sing and suggested that as her career. She had appeared prominently in social circles, and been encouraged on all sides to adopt the profession. Later, when she saw an opinion written by Gounod to a friend—a most flattering estimate of her abilities which he later repeated to her in writing—Mlle. Carritte began more earnestly to contemplate a public career. Her reputation traveled to England, and Sir Augustus Harris made a special visit to Paris to hear her. After a Sunday afternoon concert in which she sang, he engaged her at once.

Mlle. Carritte made her debut at Covent Garden as Michaela in 1890. This role she repeated to the end of the season, when she was placed by Sir Augustus Harris as principal prima donna of the Carl Rosa company, of which he was at the time president. While she was with this organization D'Oyly Carte made Mlle. Carritte an offer to replace Esther Palliser in The Gondoliers. She accepted, and after an engagement of fifteen months returned to Paris.

Here the young singer went to Marchesi, and also applied herself to the study of acting under Pluque, and to languages, dancing, and everything that might assist an operatic career. She closely studied a repertoire of thirty works, in which she is fully at home. She is specially fitted for Carmen, Faust, Maritana, Traviata, and The Bohemian Girl. Mlle. Carritte does not intend to go to Europe again for some time, and expects to engage in this country in grand opera, or perhaps in the higher class of comic opera.

The Edinburgh Scotsman, an authority, said of the Carmen of Mlle. Carritte: "She realized abundantly the wilfulness, the impulsiveness, the diablerie of the gypsy. Her representation, moreover, was conceived with an art that concealed the grosser side of the character. She has a voice that is both rich and of wide range, and she used it with all the skill of an accomplished singer. Those advantages, taken with a fine stage presence, made her representation one of great strength which would have enhanced the reputation of any artist."

Mlle. Carritte has an offer for next season to again become the prima donna of the Carl Rosa company, but prefers, if her artistic work may be continued, to remain in this country. In the London and Paris salons she is a great favorite. She is a pet artist of the ex-Queen Isabella of Spain, and has sung repeatedly at the Palace de Castile on the Avenue de Kleber in Paris; at the Rothschilds both in London and Paris, at soirees in the homes of Gounod, Massenet, and other French celebrities; in London at Duchess of Newcastle's, Lady Brassey's, Lady Goldsmith's and numerous other houses of the artistic and socially prominent.

LETTERS TO THE EDITOR.

A LETTER FROM BRONSON HOWARD.

NEW YORK, Aug. 3, 1895.

To the Editor of The Dramatic Mirror:—

SIR.—A correspondent in Denver calls your attention and my own to an incident in Bulwer Lytton's novel, "The Last of the Barons."

I read that great work in many years ago, and may have been influenced by it in writing the speech of Diana in Aristocracy, to which he refers.

It involves a question of mental action very interesting to discuss; but it is impossible, in this case, as in so many others, to answer the question definitely.

I was not conscious of the influence, latent so many years, at the time of writing the lines, and I cannot boast that many ideas in my plays have had so high a source. Sincerely yours,

BRONSON HOWARD.

BARNES NOT COMING WITH NETHERSOLE.

LONDON, Eng., July 27, 1895.

To the Editor of The Dramatic Mirror:—

SIR.—My attention has been called to a recent issue of THE DRAMATIC MIRROR in which a paragraph announces that I am coming to America this Autumn with Olga Nethersole.

May I ask you to contradict this statement at the earliest possible opportunity, as it is calculated to do me an injury in case any American manager were thinking of making use of my services. Indeed, in one case, it has already done so.

I was offered an engagement with the lady in question, but on such terms as I was unable to accept.

As the above mentioned paragraph contained some other statements, which I believe are true, concerning other engagements made, I can only suppose the whole was given to the papers by the same individual, in which case the use of my name was entirely unwarrantable and, moreover, a gross injustice to

Yours always faithfully,

J. H. BARNES.

THE USHER.



The remarks in this column last week regarding Charles Frohman's publicly expressed views of American plays and American playwrights have attracted considerable attention.

If the many approving words that have reached me from dramatists and others may be taken as any indication, it is evident that the opinions to which I gave utterance in this connection are very generally shared.

Mr. Frohman uses more plays, employs more actors, and attracts a larger measure of attention from the press than any manager in this country.

The views of a man whose business has so many ramifications are not only a proper subject for discussion, but they are of some importance when considered in the relation of their holder to the contemporary stage.

Either Mr. Frohman's ideas are a distinct benefit or a distinct detriment to theatrical interests.

It is not only the guild of dramatic authors or the members of the profession that are involved; the public, upon whose support our theatre wholly depends, is deeply concerned.

In these circumstances, are we not free to ask whether the managerial policy which Mr. Frohman represents and practices is good or evil in its effects upon the drama?

I hope I may not be thought capable of any motive other than one of regard for the welfare of the American theatre in taking up this matter.

For Mr. Frohman personally I have the friendliest feelings: he is an amiable and energetic man, whose eagerness to venture where others fear to tread would alone entitle him to distinction, even did he not possess sundry other qualifications.

But Mr. Frohman as a wholesale provider of more or less intellectual entertainment to the intelligent American public is quite a different person from the rotund and good-natured Mr. Frohman, whose personality is widely known and deservedly liked. And he is therefore a conspicuous mark for unbiased criticism.

It appears that to many besides myself Mr. Frohman's curious utterances respecting his willingness to consider only such American plays as are written by authors whose works have already proved successful in the hands of other managers are considered out of place, coming as they do from a manager who professes to be a leader, not to say a Napoleon, in the theatrical field.

Even if he is looked upon by the many who conceive representative theatre management to be a pursuit involving the exercise of trained judgment, keen perceptions, a large amount of tact, and considerable mentality, as a mere speculator in the domain of the stage, nevertheless it is surprising to find him candidly admitting that he is inadequate to the requirements of the position he occupies—nominally, at least.

Messrs. Howard, Gillette, Carleton, Belasco, and the rest of our dramatists whose reputations are now established, were unknown newcomers once.

Had not these writers found encouragement for their early efforts from managers and stars they would doubtless have turned to other fields of work, and Mr. Frohman—who declares that he will present only pieces by famous or at least experienced playwrights—would not now have the opportunity to make money out of their productions.

As a matter of fact, last season Mr. Frohman presented at the Empire Theatre only English pieces, giving to such profitless plays as *The Masqueraders*, *The Importance of Being Earnest*, and *John-a-Dreams* the preference over native products.

Even Bronson Howard's new play was put on the shelf in order that the contents of Mr. Frohman's foreign drag net might be exhibited.

One of the evening papers last Friday published the following paragraph:

Charles Frohman has been quoted as saying, regarding American drama that he did not wish plays by American authors unless the authors were men of wide reputation. This is not true. Mr. Frohman never said any such thing. He does want American plays no matter what their source, and all that are submitted to him will receive the fullest consideration. What he did say was that he did not make contracts for plays to be written except with well-known authors, whose ability had been tried and whose work was usually skilful and successful. Mr. Frohman is no enthusiastic and sincere in his search for good dramatic material on this side of the Atlantic that he has established a play-reading bureau at the Empire Theatre, which will be in charge of Alfred Klein, one of the authors of *The District Attorney*. Mr. Klein has written a libretto that has been accepted by De Wolf Hopper, and is a capable man for the position to which Mr. Frohman has assigned him. He will have a play-reading staff, and the work of the humblest native author, if it possesses any merit, will be given as careful attention, comparatively, as a play by Bronson Howard or Henry Guy Carleton.

The writer of this would have us believe that he possesses a clearer knowledge of what Mr. Frohman said to *THE MIRROR* reporter who interviewed him than Mr. Frohman himself possesses.

A week has elapsed since that interview ap-

peared and Mr. Frohman has sent no denial of its accuracy.

It is true—as *THE MIRROR* announced several months ago—that Charles (not Alfred) Klein has been retained as play-reader for Mr. Frohman. In view of Mr. Frohman's recent assertions concerning the plays he does not want Mr. Klein's post ought to prove a sinecure.

If unknown playwrights should be encouraged to send in their MSS. because Mr. Frohman has seen fit to indulge in the luxury of an accomplished reader of plays of the kind that Mr. Frohman has expressly asserted he will not produce, what satisfaction are these struggling writers likely to obtain in that direction?

One result of the Trilby craze is the eruption of "Ben Bolt." It now forms a part of the repertoire of the gymnastic piano organs; it is whistled *ad nauseam* in the streets, and the words and music are cried by hawkers in the shopping districts.

A reader, who writes from West End, Va., sends me an interesting note regarding the old song.

"I understand," he says, "that 'Ben Bolt,' or rather 'The Grave of Ben Bolt,' to give it the original title, was first published in *THE MIRROR* in 1843, when the paper was conducted by N. P. Willis and George W. Morris. It is one of the saddest and yet the sweetest metrical compositions I have ever read, if not one of the sweetest ever written."

The last time I saw Trilby at the Garden, by the way, the vocalist who rendered "Ben Bolt" behind the scenes sang unpleasantly flat. The effect of the third act and the satisfaction of an audience of Trilby-readers depends greatly upon how the familiar song is given.

Edward W. Bok brings to light the discovery of Mary Duff's unmarked grave in that part of Greenwood Cemetery which is known as "The Hill of Graves," where forty thousand paupers and unknown dead lie buried.

Mary Duff was a beautiful woman, who began her theatrical career as a dancer, at Dublin, in the first decade of this century. Tom Moore saw her, met her, and fell in love with her. He proposed marriage, but she rejected him, and it was then that the poet penned the celebrated love song, whose first lines are:

Mary, I believed thee true,
And I was blessed in thus believing;
But now I mourn that e'er I knew
A girl so fair and so deceiving!

Moore consoled himself by marrying Mary's equally lovely sister, Elizabeth.

Mary became the wife of the actor, John R. Duff, and with him she came to this country and appeared for thirty years with distinguished success. She suddenly disappeared from New Orleans after her retirement in 1854 and twenty years later some one discovered her nameless grave in Greenwood.

The elder Booth thought so highly of Mrs. Duff's powers that he called her "the greatest actress in the world."

MERRY WIVES AT SARATOGA.

Shakespeare's merriest comedy has never before been given such a presentation as it received here on Friday night. It is the opinion of everyone who witnessed the performance that all open-air theatricals of the past have been outdone in excellence by this production, and congratulations are the order of the day.

Those who declare that scenic grandeur and spectacular effects are necessary to make Shakespeare acceptable in this farce-comedy age should have seen this band of clever actors portray the master's work with green trees forming the proscenium arch through which the harvest moon sent its light, and with only the shrubbery and grass as a stage-setting.

It was a veritable Summer night dream, and all the surroundings and arrangements carried out this idea of fairy land on earth. The gardens of the hotel were illuminated with pyramids of Chinese lanterns which hung above the walks at intervals. The paths were outlined with garlands of firefly lamps in many colors and changing lights played up on the spiral spray of the fountains in the lawn.

At one end of the garden the stage was set, a line of tapestry forming the only drop to separate scenes present interiors. The chairs for the auditors were placed upon a raised platform commanding a good view of the grassy stage.

Behind a clump of trees the musicians of Lund's orchestra were stationed, and through the play they discoursed selections from Verdi's *Falstaff*.

And the players that interpreted the familiar lines fairly outdid themselves for the time and lived again in the garb of the characters they portrayed. Rose Coghlan, Blanche Walsh, Eugene Ormonde, Joseph Wheelock, Jr., Mrs. Drew and De Wolf Hopper received ovations when they appeared, and every line of the play was thoroughly appreciated and understood by those who heard them, so clearly was the meaning brought out by excellent by-play and action.

De Wolf Hopper gave a masterly rendition of *Falstaff*.

It was a surprise to everyone, for it was expected that he would modernize some of the lines and make merry with the Bard of Avon's work. But not so. While he brought out to the utmost the jolly unctious of the doughty knight, he never for an instant lost the personality of manner. His make-up was a triumph. When he entered upon the moonlit stage, few recognized him until his rolling voice reverberated across the auditorium.

Blanche Walsh also amazed onlookers by the grace and cleverness with which she rendered her lines. Joseph Wheelock, Jr., as Slender, was wonderfully real and funny in his role. Mrs. Drew was inimitable, Percy Brookes and Herbert Cripps were excellent, and in fact every

part was brought out with the distinctness of a cameo, and given individuality and interest.

The full cast was as follows:

Sir John Falstaff	De Wolf Hopper
Pistol	Herbert Cripps
Shallow	George F. Devere
Slender	Joseph Wheelock, Jr.
Ford	Charles Barron
Page	Eugene Ormonde
Sir Hugh Evans	James O. Barrows
Dr. Caius	Percy Brookes
Host of the Garter Inn	J. B. Everham
Bardolph	Albert Lang
Pistol	Theo. Hamilton
Nym	D. J. Fingleton
Robin	Valley Egar
Simple	Gus Devere
Rugby	Frederic Conger
Mistress Ford	Rose Coghlan
Mistress Page	Blanche Walsh
Mistress Anna Page	Adele Ritchie
Mistress Quickly	Mrs. John Drew

BEFORE AND AFTER THE PLAY.

I went into a rehearsal during the morning, and I confess I trembled for the night's performance. There was Blanche Walsh with a sailor hat athwart her bronze curls and a Trilby heart dangling at her belt.

She looked more like a Summer girl than a portrayer of Shakespearean parts, and during pauses in the play she anxiously perused her lines written on a sheet of paper and dug the heel of her russet shoe into the sward.

And Rose Coghlan, all dressed for the races, in a horsey little waistcoat and blue linen frock, was reading her lines also, and didn't seem a bit too familiar with them.

A more demoralized company you never saw! Dear Mrs. Drew seemed to be the only serious one among them. De Wolf Hopper strode in now and then and gave his lines in stentorian tones, gagging at every second line. That was at rehearsal!

But in the evening everything went as smoothly as though the company had been touring for a year, or had just come in from a hundred-night run. Not a hitch or a wait in the entire performance.

"Abe" Hummel and "Pat" Sheedy appeared at the rehearsal but were turned away as "hoods." "It is very easy to queer a play of this kind," said Miss Coghlan, "and we are not taking any chances!"

Mrs. Drew, De Wolf Hopper or Blanche Walsh had never played the parts before. Hopper had never seen *Falstaff* done except by Maurel in the opera, and that was Verdi's *Falstaff*, not Shakespeare's. And yet what a triumph they made of it! It was Mrs. Drew's first visit to Saratoga, also, and when she gave the coquettish lines of Mistress Quickly wagging her head and turning the corner of her apron about her finger, her fellow-players broke into applause.

"Just tell me what to do," she said to Mr. Hopper; "I know nothing of this part!"

"When I do that," he answered, bowing low with his hand upon his heart, "I want to leave the profession."

Rose Coghlan lost an envelope containing \$200 the evening of the performance. Manager Morrissey had given her the money on account of her intended departure the following morning. She went into the little cafe where Messrs. Woolley and Gerrans had served a supper to the hotel guests and soon she was surrounded with friends. Hopper entered after a while and was called on for a speech. He responded with a few words regarding the performance and the hard work which had been done in preparing for it; and there were more cheers and many toasts and much merry-making. In some way Miss Coghlan lost the envelope containing the bills.

When her loss was reported in the morning the men guests of the Grand Union collected more than the amount she had lost and tendered it as a gift. This Miss Coghlan refused at first, but later consented to receive the money as a loan.

Perhaps the one unpleasant incident of the whole Festival was an occurrence in the lobby of the hotel. A New York paper on Friday morning published an account of the concert which took place on Thursday night at the hotel and in the headline commented upon an "unpleasant feeling and jealousy" which it is claimed existed between the women in the cast.

All this resulted in a healthy indignation on the part of the actors concerned and it finally culminated in a row in the hotel lobby between Hopper and the writer of the offending paragraph. There was a time when matters looked quite serious, but I understand that the actor and the critic met later in the cafe and wept on each other's necks and forgave and forgot.

The foundation for the rumor of unpleasantness amounted to this. Camille D'Arville who sang at the concert on Thursday night had been sued by the Manager of the Dorothy company, which appeared at Lake George and is to be at Saratoga Monday night. John T. Sullivan is managing the Dorothy company, and I believe the suit against Miss D'Arville resulted in that lady's favor.

Rose Coghlan did not go into the concert, and in some way the writer of the unpleasant article construed this into a disagreement among the ladies. There was absolutely nothing in it, and as for the ladies of *The Merry Wives* cast they were like turtle doves all through.

The story of the encounter went abroad with a few embellishments, and finally was repeated in highly colored form throughout the village. It simmered down after a while and quiet reigned once more.

When I asked Mr. Hopper about it he said that he was tired of newspaper misrepresentations. "For myself I do not care," he said; "I am quite used to this sort of thing, but I think it a shame that the ladies of the cast should have been assailed even by any suggestion of this sort. Sensation-makers of the press have as little compunction about using an actor's name for a scandal or any other scare story as though we had no rights such as are allowed private individuals. I acted on impulse in the matter,

but it is all over now and there is no use talking about it."

J. W. Morrissey was beaming with delight after the performance. He worked very hard to make everything go right, and deserved all the credit which he received with Mr. Seymour, who also worked indefatigably. Messrs. Wolley and Gerrans, proprietors of the Grand Union, made it very pleasant for the actors beneath their hospitable roof, and spared no expense in presenting the play. They were well rewarded by its undoubted success.

Elita Proctor Otis is here looking very stunning in Summer gowns and wonderful hats. John T. Sullivan will conduct the presentation of Dorothy here, and the company will open in New York on Aug. 8. And there is a company of colored Thespians doing *East Lynne* at the Opera House. KATE MASTERSON.

PROFESSIONAL DOINGS.

William McLaughlin, whose picture is presented herewith, is a basso singer, who will soon be in the first rank of his profession, if present indications count for anything.

He appeared with singular success for several seasons with the Duff Opera company, playing widely different parts in the Gilbert and Sullivan operas and the other works presented by that company. During last season Mr. McLaughlin sang with success the part of the turnkey in *Rob Roy*, in which he has a song which is as great a success in its way as the *Armorer's* song in *Robin Hood*. Mr. McLaughlin is a handsome man, with a fine stage presence.

Frederic Edward McKay will be press agent for the Garrick Theatre.

The Carleton Comedy company is touring along the coast of Maine, doing a fair business and enjoying life. Residents of Searsport tendered the company a buck-board ride and a clambake on July 28. The company includes Harry G. Carleton, Effie C. Carleton, John E. Ainsley, Annie E. Ainsley, Little Edna, Madge Burt, Tilly Jardyne, Annie Barron, Victor Moore, Orson Dunn, Walter Wilson, Charles J. Nissen, Andrew Mallon, and Max A. Arnold in advance.

Nelson Roberts and William Love, the new lessees of the Duquesne Theatre, Pittsburg, will soon leave New York to superintend the redecoration of that house. The Duquesne will cater to the best theatre patrons in Pittsburg, and Messrs. Roberts and Love have booked the very best attractions that will travel next season.

To Lease on Royalty.—*The Boundary Line*. Comedy-melodrama. Star part for sourette. Apply to Albert Ellery Berg, Mirror office.

H. J. Leslie will produce Dorothy at the Standard Theatre on Thursday.

An Artist's Model will be presented at the Broadway Theatre Christmas week.

Paul Potter and Bill Nye's musical comedy, *A Stag Party*, will be produced by A. M. Palmer at the Park Theatre, Boston, on Oct. 14.

The Metropolitan Theatre, Oneonta, N. Y., managed by W. D. Fitzgerald, will be opened on Thursday by the Elizabeth Williams company.

Louise and Amy Muller have become expert wheelwomen, and are frequently seen on the Boulevard.

Freddie Huke will return from Europe on Aug. 15.

Peter F. Dailey has lost twenty-three pounds during the Summer so far and he attributes this fact to his constant bicycling. He is as brown as the proverbial berry from his out-door life at Bath Beach and will be in superb trim when his rehearsals of *The Night Clerk* begin at the Hollis Street Theatre, Boston, on Aug. 12.

H. C. Barnabee is expected in town this week.

J. W. Gurville will take an opera company on the road in September.

Elmer E. Vance has bought a new parlor car, the "Beatrice," named for his wife, and it will be used during the coming tour of *The Limited Mail*.

C. E. Wright, editor of the *Vicksburg, Miss., Metropole*, spent last week in New York.

Mrs. Selby Tapsfield has been ill in the Homeopathic Hospital at Rochester for several weeks, and is recovering from a serious operation.

The Lyceum Opera company, now filling a special Summer engagement at the new Lyceum Theatre, Atlanta, has been playing to a series of crowded houses, composed of the representative theatregoing people of that city. The Lyceum is gaining in popularity daily, and will have a clientele that will ensure the most satisfactory results to visiting combinations during the regular season. The success of the Summer Opera company is due to the excellent manner in which the management has staged the operas and to the ensemble of artists, of whom the principals are Josephine Knapp, J. Aldrich Libbey, Trixie Friganza, Fred. Frear, and William Stevens.

A. Milo Bennett conducted a dramatic exchange for four years prior to last season. It has been erroneously stated that he was during that period with the Frohmans.

E. D. Shaw, Bus. Mgr. Felix Morris. MIRROR.

LAWRENCE HANLEY'S BRIGHT PROSPECTS.

The friends of Lawrence Hanley have arranged a programme for that successful actor which promises well and will afford a chance which few actors of his age have ever had. A prominent capitalist in Wall Street has brought together a syndicate, who are determined to exploit the abilities of Mr. Hanley. That gentleman Monday last closed a contract by this syndicate by the terms of which Mr. Hanley is to be starred in legitimate drama with a view to an ultimate entrance into the Shakespearean field. A large amount of money has been subscribed and large and expensive productions of Shakespearean plays are among the things proposed.

There is a common belief among lovers of the classic drama that Mr. Hanley possesses merit of a high order, and that with the proper surroundings he has a great future. There is now every prospect that before a year has passed, with the influence of the capital that is behind him, this sterling actor will give an account of himself gratifying to those who now know his ability.

Ben Tuthill, who represents the syndicate, when seen confirmed the rumor that Mr. Hanley had signed, and stated that the organization would be heard from at all points along the line. "I believe," said he, "with these people behind him, for they are stayers, that Mr. Hanley will make a magnificent showing, and I look upon him to-day as the coming Shakespearean actor." Mr. Hanley's season will begin on Aug. 19.

SAID TO THE MIRROR.

AUBREY BOUCICAULT: "I wish you would kindly deny that I have engaged for next season. I shall play a special engagement of three weeks with Charles Dickson at Hoyt's Theatre, beginning on Aug. 19."

TONY SULLIVAN: "After nearly a year's absence in the British provinces with Thomas E. Murray, in Our Irish Visitors, I will return to America on Aug. 3. I have secured the American rights to one of the best going pieces in the provinces."

GEORGE HARTZ: "Our new Lyric Theatre in Hoboken will be a beauty. The new curtain alone is worth going miles to see. I am now busy preparing for my season."

WILL A. JUNKER: "Darkest America has played to but three losing stands—which were tried only as jump-breakers—since its opening at Columbus, O., on July 4. The three weeks' tour of Michigan tested the capacity of theatres in several places. At Sault Ste. Marie, Mich., the house was sold solid an hour after the parade, and the record in that city was broken."

WILLIAM WOLFF: "Our business at the Castle Square Theatre, Boston, has been so large that Mr. Rose has decided to continue the opera company indefinitely, and he has induced me to abandon my intended tour for a time. I shall, therefore, direct the Castle Square Opera company until further notice."

PERCY PLUNKETT: "I was riding my bicycle on the electric cable the other day, following closely behind a car, when the car came to a manhole in the centre of the track. A dago was in the hole. He ducked his head as the car passed over him. I was so close behind the car, and going so fast that I did not have a chance to stop, so I went down the hole on top of the dago. I was badly shaken up, and the dago was badly frightened. The wheel was unhurt. It cost me the price of several 'growlers' to square myself with the dago, but it might have resulted more seriously. I still ride behind cable cars. Distance between car and bike—one mile."

ED. VAN VEGHTEN: "The returns from my advertisement in THE MIRROR were more than satisfactory."

R. A. SPAULDING: "The Sadie Stringham Stock company closed a successful Summer season at Winsted, Conn., on Saturday. A burlesque on Trilby, written by John T. Burke, took immensely. The members of the company, all under engagement for regular companies, have returned to New York for rehearsals."

JAMES H. WALLICK: "I sail for England this week. I am going to produce The Bandit King at the New Regent Theatre in Manchester the end of the month. Following this engagement I am to put it on at the Princess's Theatre in London for four weeks. We have also time booked at the Pavilion and Surrey Theatres in that city, and if business is satisfactory may continue there indefinitely."

SOL SMITH RUSSELL: "I landed in New York on Monday with my wife, after a delightful trip abroad; and immediately left for Cape May to visit my two children who are stopping at the Marine Villa, where I shall remain until Aug. 10, and then go direct via New York to Toronto, where I begin rehearsals on Aug. 15 and open my season there Sept. 2 for a two weeks' term. My repertoire this season will include an elaborate production of The Rivals, The Heir-at-Law and a new play by Marguerite Merington, entitled An Every-Day Man. In November a new play written for me by Augustus Thomas will be completed."

A. L. GUILLE: "I closed my season with the Hinrichs Opera company and shall visit the prominent watering places. I gave a concert at Cape May on Aug. 2 and was grandly received and will likely return there the middle of August for a short stay and promote a musical festival. For the coming season I am under contract with Charles Pratt to appear for a season of thirty-six weeks with the Madame Tavery Opera company, opening at Sinn's new Brooklyn Theatre on Sept. 16 in The Huguenots."

HORACE DE LISSER: "One insertion of an advertisement for MSS., dealing with the 'new woman' in THE MIRROR brought exactly seventy-two plays and 131 letters. Who says THE MIRROR is not a great advertising medium?"

REFLECTIONS.

Gus Heege arrived in town Saturday from Sault Ste. Marie, Mich., where he has been summering and putting in his leisure time in revising his new play A Genuine Gentleman which was produced for a preliminary engagement of two weeks last Spring. Mr. Heege's tour will open Aug. 25 at the Grand Opera House, Chicago, under the management of Jacob Litt.

T. H. Winnett is back in town after a vacation spent at Winona Beach, Mich., Spanish River, Ont., and Mt. Clemens, Mich.

Mrs. Ollie Corbett has been granted a divorce by Judge Gildersleeve from James J. Corbett, with \$5,200 a year alimony.

Charles A. Gardner will open his season in September at the Haymarket Theatre, Chicago. D. V. Arthur, the manager of the company, is in the city completing the final arrangements of the tour.

Harry Clay Blaney has quite recovered from his fall received while riding, and is at work on a new specialty which he will introduce in Sinbad, beginning rehearsals Aug. 26.

Madelaine Bouton arrived on the St. Louis on Aug. 3 and began rehearsals with Robert Hilliard last Monday.

Mabel Bouton is studying dancing in London under D'Auban.

M. B. Leavitt's spectacular extravaganza, Spider and Fly, has been re-written and reorganized. Mr. Leavitt promises to excel all of his previous efforts in his farewell tour of the United States with this piece, which for next season has booked to appear in Johannesburg, Africa, for twelve months. Thence the company will go to India, Australia, China and Japan. Eighteen months will be required to make this tour.

Orlette Schermerhorn and Jeanne Graves have been engaged for Jolly Old Chums.

Pansy Willard will join The Derby Mascot.

Elvira Frencelli will go with the Columbia Opera company.

Maria Taylor will go with The Thoroughbred.

Gertie Boswell, J. F. McGovern, H. W. Chellis, Charles W. Lane, Louise Perine, John S. Bristol, H. P. Dixon, Harry J. Pearson, and James Allen have been engaged by A. V. Pearson.

Sidney Armstrong will not go with The Silver Lining as was announced.

M. B. Pike will go with Down in Dixie.

Lillian Wolrath starts out early in September with Barry O'Neal, Nellie Walters, Frederic de Belleville, and Annie Shindle.

A Trip to the Rockies will be produced at the Walnut Street Theatre, Philadelphia, on Monday evening, Sept. 2. Voegtlin is painting the scenery, and Eaves and company are making the costumes. Manager George Morgan has engaged a strong company, headed by Katherine Germaine. Miss Germaine's support will include Hubert Wilke, Celie Ellis, R. E. Graham, Charles Kirke, Effie Dunbar, and a chorus of sixty. The music is by Ion Arnold, and is said to be bright and catchy. The libretto is by George Morgan. Max Freeman will stage the production.

Frank Mordaunt has returned to the city from the Rutland Farm, Freeport, N. Y., where he has been resting since the close of last season. Mr. Mordaunt has received an offer from Richard Mansfield to appear in a new play, but his engagement for the role of the General in his Heart of Maryland, prevented acceptance of it.

NOTICE!

Having leased the
SCHILLER THEATRE,
Chicago, Ill., from Aug. 24, 1895,
all managers holding time at
that house will kindly communi-
cate at once with
GUSTAVE FROHMAN,
Standard Theatre Building,
New York.

FOR SALE OR TO LET

Dr. Syntax, the Hypnotist, a comedy-drama in 10 Trilby; (2) A Race for a Wife, and (3) A Banker's Confession. Will furnish new lithographs.
W. BUSCH,
3291 Florissant Avenue, St. Louis, Mo.

WANTED

Play for small child and young girl, with good leading part for lady.

Address FLAT 13,
487 Van Buren Street, Chicago.

FOR SALE.
WEST LYNN.

Society drama in five acts, written for the late Lucille Western, by Martha Laffitte Johnson. Address MRS. JANE ENGLISH, Forrest Home, Holmesburg, Pa., or MARTHA LAFFITTE JOHNSON, 2403 Walnut St., Philadelphia, Pa.

WANTED A position as property man by young man 22; I have had no road experience, but three years in a house as property man. Address N. M. A., care of Mirror.

ACADEMY OF MUSIC, HAVERHILL, MASS.
WANTED A strong attraction for Labor Day, Monday, Sept. 2. J. F. WEST, Mgr.

"A grain of fact is better than a world of argument."

The Only Attraction Being . . .
. . . . Booked From Wall Street

3d Annual Starring Tour 3d

MR.

LAWRENCE HANLEY

In the Popular and alluring entertainment, combining

ONE HOUR WITH SHAKESPEARE

— AND —

Two Hours of that Splendid Comedy,

THE PLAYER

Supplementary Season begins ELIZABETH, N. J., AUG. 19.

Regular Season opens GRAND OPERA HOUSE, ST. LOUIS, MO. SEPT. 3

PREPARED TO PRESENT

HAMLET,
ROMEO AND JULIET,
OTHELLO,
LADY OF LYONS,
MACBETH,
MERCHANT OF VENICE,

AND IN PREPARATION

WILLIAM YOUNG'S
CLASSIC DRAMA,
THE
JUDGMENT OF PARIS.

The Enterprise is Fully Equipped with Best of Everything Necessary, including Capable Recognized Actors, New and Correct Costumes, Elaborate and Picturesque Printing, Both Gold and Silver Money, and the Original New York Star Theatre Scenery and Effects reproduced.

Address communications to
BENJ. TUTHILL, Manager,
Rooms 31 and 32, NO. 11 WALL STREET,
NEW YORK.

IMPORTANT NOTICE! CHANGE OF POLICY!

TO WHOM IT MAY CONCERN:

On Monday, Aug. 19 next, there will be inaugurated an entirely new change of policy in the management of the GRAND OPERA HOUSE, Boston. The theatre, one of the most magnificent in the country, and the largest, with one exception, in the city, will be devoted exclusively, after the above date, to the style of entertainment known as "Continuous Performance." For the opening and subsequent weeks the foremost talent of Europe and America have been engaged, and only such will be treated with hereafter. Elegance, luxury and refinement will characterize the new order of things. Artists of acknowledged ability and distinguished reputation only in the vaudeville line may address

CEO. E. MANSFIELD, Manager.

Or, **JOHN W. HAMILTON, Business Manager.**

WANTED

In the week SEPT. 1,

A Strictly First-Class Attraction

to open the season of the

RUSSWIN LYCEUM

NEW BRITAIN, CONN.

Share or certainty. Wire quick.

GILBERT & LYNCH, Managers.

SAWTELLE'S DRAMATIC CO.
Owing to failure of irresponsible people to arrive in time, I need

A COMPETENT ACTOR AND ACTRESS
to play Juveniles, Heavies and some leads. Must both be tall, reliable and good dressers. Repertoire. Week stands. I pay board. No time for correspondence. Wire application, with full particulars, salary expected, etc. J. AL. SAWTELLE, Manager Sawtelle's Dramatic Co., Plymouth, Mass.

Engagement Wanted

In any capacity in first-class company, by a refined and very talented amateur; age 19; tall, and of prepossessing appearance. Four years' experience in amateur circles. Studied two years with prominent retired actor. Excellent references.

MISS MADISON,
P. O. Box No. 1, Philadelphia.

FOR REHEARSALS—ELKS' HALL,
Broadway and 97th Street.

Platform Stage, Organ and Piano can be rented for rehearsals.
SIMMONDS & BROWN.

Your Attention, Please!

I, **PAUL DRESSER,**

For personal reasons have withdrawn from

"A GREEN GOODS MAN" CO.,

and will not be connected with same the coming season. Am open for engagement with any first-class attraction.

Address care of

BOWLEY, HAVILAND & CO.,
4 East 29th Street, New York.

Milton Aborn Opera Co.

HAS

Thanksgiving Week Open, Nov. 25

Change of opera at every performance.

Address **MILTON ABORN,**
Atlantic City, N. J.

MR. THOMAS KEENE

Castleton Corners, N. Y.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alton, Teresa
Alexander, Sara
Allen, Phyllis
Amen, Lillian
Anbury, Kate
Allen, Blanche
Akerstrom, Ullie
Adams, Melvina
Butler, Eva
Bingham, Marie
Bancher, Emily
Blanchard, Maud
Brown, Henrietta
Bigelow, Lillian
Berleur, Henrietta
Bray, Virginia
Burton, Kittie
Bell, Dighy
Browning, Ethel
Bertelle, Aileen
Blake, Grace
Lindsey
Barrington, Rose
Bryton, Georgia
Blythe, Helen
Ran, Estelle
Barnes, Marie
Barry, Helen
Coghlan, Rose
Crawford, Adelaide
Challenger, Bessie
Coombs, Jane
Cassidy, May
Carmichael, Agnes
Cole, Beatrice
Coombs, W. S.
Clayton, Estelle
Chase, Florence
Cameron, Josephine
Carle, Alice
Carlie, Katherine
Carr, Eugenie L.
Campbell, Violet
Campbell, Bertha
Clary, Louise
Clay, Cecelia
Dickson, Mrs. Geo.
Douglass, Daudie
Drew, Dorothy
Deane, Sadie
Duette, Leona
De Coursey, Nettie
Daymer, Clara
Drayton, Blanche
De Mar, Carrie
Davis, Kate
De Grignan, Mrs.
De Houta, Mrs.
Evans, Sadie
Eckart, Kate
Eyttinger, Pearl
Ellis, Madge
Edwards, Emilie
Edmonds, Mrs.
Evans, Lizzie
Ellis, Effie

MEN

Arnold, Eli W.
Aldrich, Chas. T.
Atkins, Thos. F.
Armstrong, V. C.
Ankersmiller, Mr.
Ambrone, Frank
Abbott, Chas.
Ackley, Thad.
Adams, Edward
Anderson, P. Aug.
Abbott, Chas.
Arden, Louis
Benedict, Lew
Brinker, H. Coulter
Brayton, Phil C.
Brady, James Jay
Beane, J. George
Barrington, Maurice
Brown, O. R.
Bradley, Alfred
Brady, James A.
Bodock, G. Stuart
Babcock, Theo.
Ball, N. G.
Beaumont, Alfred
Billy Van Co., Mgr.
Boucault, Aubrey
Bainbridge, Chas.
Barton, Chas.
Boyd, Archie
Betz, Herbert
Block, Sheridan
Browne, Joe G.
Belcher, Frank H.
Bronson, J. Rush
Bowers, A. G.
Barry, W. M.
Bird, Geo. F.
Barr, Geo.
Brannick, J. H.
Bradwell, Ed
Blake, Harold
Butler, Alex. C.
Byrnes, John A.
Beach, A. L.
Baker, Leighton
Baker, Lewis
Braham, David
Carpenter, Edw. W.
Crosley, W. F.
Curtis, Matt
Coombs, S. W.
Cherry, Jas. C.
Canfield, Eugene
Comerford, J. E.
Cooley, Hollis
Canton, Chas.
Corrigan, Emmett
Covey, Howard
Coyne, Joe H.
Conant, Frank W.
Chappelle, Chas.
Collier, Edmund
Curran, Mr.
Collins, E. K.
Cotton, E. F.
Charles, Mack
Comer, H. A.
Collins, Phil E.
Cowles, Chas.
Clark, Lester
Cuttrell, Joseph
Clayton, Gilbert
Coulstock, C. W.
Cowles, Eugene
Comer, T. H.
Colville, C. H.
Campbell, J. P.
Clement, Clay
Dockstader, Lew
Davis, Henry Rees
Dickson, H.
Donnelly, H.
Grattan
Dickson, Chas.
Denier, Tony
Dailey, P. F.
Daly, Horace
Darcy, Fred K.
De Vere, Henry
Drehle, Alvin
Dixon, Geo. Co., mgr.
Darnaby, J. A.
Davis, Homer E.
Denny, Will F.
Durham, S. J.
Day, Wilson
Doyle, Thos.
Driscoll, Harry
Dallas, Mervin
Daily, Peter J.
Ellis, Will C.
Eddy, Jerome
Eagan, Louis
English, Harry
Emmett, J. K.
Elliott, Herbert
Edgar, Geo.
Elroy, Edwin
Edwards, Julian
Edwards, Sam K.
Echlin, Joseph Theo.
Fairbank, W. H.
Fowle, Henry
Fleming, Matt
Feed, Hugh
Fitzsimmons, J. J.
Francis, W. T.
Fox, Imro
Fisher, Perkins D.

Morella, Myra
Mainhall, J. L.
Matthews, C. C.
Miller, Maude
Melvill, Gertrude
Nott, Adele F.
Near, Mrs. M. B.
Norton, Florence
Nichols, Lulu
Newell, Dottie
Ober, Adelaide
O'Brien Sisters
Potter, Mrs. Jas. B.
Parker, George
Pierce, Lydia
Potter, H. H. Mrs.
Pattice, Clara
Pingree, Mrs. D. D.
Rigel, Emily
Rice, Marie Edith
Rodgers, Jeannine
Robertson, Agnes
Rhea, Janet
Rice, Fanny
Richardson, Carrie
Rayetta, Lillian
Rivers, Gertrude
Riversdale, Mrs. John
Rober, Katherine
Ruppel, Julia
Rankin, Mrs.
Rama, Alice
Roma, Robson, May
Rutten, Grace
Sisters, N. H.
Sanford, M. Dowd
Tyler, Ethel
Tassett, Emmie
Train, Pauline
Totten, Edith
St. John, Frankie
Sylvester, Louise
Sutherland, Rose
Sims, Laura B.
Stuart, Helen
St. Pierre, Mildred
Shulz, Emilie
Snyder, Lenore
Schermerhorn, Odetta
Thornton, Bonnie
Van Doren, Cecil
Williams, Mrs.
Ward, Miss A.
Wilburn, Margie
Ward, Carrie
Waterman, Ida
Willard, Elsie
Winston, Jennie
Wardell, Etella
Webster, Catherine
Walsh, Blanche
Yaw, Ellen Beach

Flynn & Sheridan
Fraser, J. B.
Farnshaw, A. E.
Fulgore, Robert
Falcom, Ed. G.
Fox, John C.
Grady, Jas. J.
Gray, Dan
Gocer, Julian
Gunter, A. C.
Goudwin, J.
Cheever
Graves & Parks
Girard, W. L.
Goodwin, Frank
Gibney, Chas. F.
Grey, Thaddeus
Gilmore's Band, mgr.
Gavine, Walter
Gotthold, Milt
Granville, Walter
Golden, Richard
Mack, Andrew
Murphy, Jos.
Mahoney, John
McConnell, J. B.
Morris, Felix
Maguire, Tracy
Mattison, Albert
Moody, G. E.
Meredith, Harry
McCarthy's Mis-
hapa, mgr.
Morgan, Albert
Murphy & Canfield
Miller, Gus
Marsden, Lawrence
Morrison, Henry
Myers, S.
Mason, Dan
Mittenhall, Aubrey
Monroe, Robt.
Mitchell, C.
Matthews, H. R.
McKee, Frank
Wood, Fred. B.
Woodard, Matt C.
Welch, Harry N.
Williams, Harry
Wiegand, Chas. F.
Wise, Frank
Williams, Fred.
Westfall, A. H.
Willett, Bos
Ward and Vokes
Walker, C. J.
Weber, Chas. G.
Waite Comedy Co.
Waheman, G. W.
Vaiger, Richard
Young, Chas.
Young, Frank
Zelle, Chas.
Zepelin, Thomas
Zelle, Jos. O.
Zeliner, Max

NEW YORK THEATRES.

GARDEN THEATRE

Evenings 8:15. Matinees Wednesday and Saturday.

COMPLETE TRIUMPH OF
TRILBY

A Play in Four Acts by

PAUL M. POTTER.

Based on Du Maurier's novel, by arrangement with Harper Brothers.

B. F. KEITH'S NEW

UNION SQUARE THEATRE

E. F. ALDER, General Manager.
J. AUSTIN FYNES, Resident Manager.

Devoted to Mr. Keith's Original Idea.

CONTINUOUS PERFORMANCE.

Successful Since July 5, 1888.

BEST VAUDEVILLE IN NEW YORK

KOSTER & DIAL'S 34TH ST.

On the New

ROOF GARDEN

Vaudeville. Specialties. Novelties.

Open every evening, except Sunday, from 7 to 12.

THE BIJOU
Wilmington, Del.

SEASON OPENS IN AUGUST.

House all New.

Lighted by Electricity.

First-class Orchestra.

Responsible Management.

Prices of Admission—15c, 25c, 35c, 50c, 75c.

Now booking for one, two or three nights.

Address,

FRANK BRERESFORD,
Business Manager.**KIMBALL**

OPERA COMIQUE ORGANIZATION

Supporting the

PEERLESS CORINNE

WANTED—A First-Class MUSICAL DIRECTOR, good Singing, Comedian; also Prima Donna Soprano and 1st Chorus.

LADIES—Address week of Aug. 5 Marlborough Hotel, New York. After, 1827 North Broad Street, Philadelphia, Pa.

MRS. JENNIE KIMBALL.**MISHLER'S**

PENNSYLVANIA CIRCUIT

Includes

READING, SCRANTON, ALTOONA.

JOHN D. MISHLER, Manager.

Address all communications to The H. S. Taylor Managers' Exchange, No. 124 Broadway, New York.

ARE YOU READY?

I want a STRONG COMPANY for Aug. 20 and 21. Farce-Comedy, Opera or Spectacular Attraction. Sharing. Only companies with first-class printing. City of forty thousand. CHAS. W. WARREN, Park Hotel, Columbus, Ohio.

SEALED PROPOSALS

For the renting of the Harris Bijou Theatre of Washington, D. C., will be received up to and including Aug. 26, 1895. Address THOS. J. FISHER & COMPANY, No. 1324 "F" Street, Washington, D. C.

WHO WANTS

CHARLES L. YOUNG

Manager or Advance.

Routing, Booking, Guarantees, and first money, listing, etc., a specialty. Or will take partner and put out A-1 company. Address care this office.

DANIEL R. RYAN

At liberty. Leading man Maude Hillman co. three past seasons. Permanent Summer address, Page House Morrellville, N. Y.

First Southern Tour. Address care Mrs. O. R. Whyte, Tom Wills, John B. Wall, Geo. F. Woodruff, A. H. Weber & Fields, Worm, E. M. Westbrook, N. S. Wilkie, Sim Whiticar, W. A. Warrington, Wm. Wagner, J. Earl Wood, Lew

ELFREDA MORRELL

At liberty for 1895-96. Strong whistling specialty. 36 Roxbury St., Boston.

Benjamin S. Mears.

At Liberty. Shakespearean Player. Address MIRROR

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

WILLIAM WOLFF

DIRECTOR.

COMEDIAN.

CASTLE SQUARE OPERA CO., BOSTON.

Edythe Chapman

Especially engaged to support Mr. ROBERT MANTELL, season 1895-96.

Address MIRROR.

AT LIBERTY.

C. H. Carlton,

Juveniles and Light Comedy.

F. May

Juveniles and Ingenues.

Address, Jacksonville, Ill., care of Stock Co.

NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

MADAME and SIGNOR

1045-1-3 Broadway, bet. 42d and 43d Sts., New York.

THEATRICAL COSTUMERS

to the Royal Italian Opera and Covent Garden, Sir Augustus Harris, Col. Mapleson, late Her Majesty's Opera House, London; Abbey and Grand Metropolitan Opera House, and Adelina Patti Opera Co., New York. Furnish at shortest notice and moderate price all kinds of costumes for Opera, Ball and Pantomimes. On parole Français. I parla Italiano.

WILLIAM JOSSEY

Singing Juveniles and Light Comedy.

BERNICE HOWARD-JOSSEY

Season 1894-95. Light Comedy and Ingenues with Hennessy Leroy's BY WITS OUTWITTED Co.

AT LIBERTY

to negotiate with responsible managers. Farce, Comedy, or Drama. Strong Singing Specialties.

Address care Chicago Theatrical Exchange, Stock Exchange Building, LaSalle and Washington Streets, Chicago, Ill.

A new era in the amusement world.

FREDERICK BANCROFT

A magnificent

Spectacular production of magic.

TIME FILLING RAPIDLY—

FIRST CLASS THEATRES ONLY

Permanent address, Abbey Theatre Building, New York City.

Clarence Fleming, Manager.

May Smith Robbins,

The Little Comedienne in

Little Trixie.

Address Fred. Robbins, Manager Little Trixie Co. Free Press Print. Co., Detroit.

EDWIN SOUTHERS**MADALINE PRICE**

Season 95-96. Classic productions only.

JAMES H. WALLICK

TOUR

BANDIT KING,

England, Commencing Sept. 9.

Address: NEW REGENT THEATRE, Manchester, England.

E. H. WALSH

Seven days ahead of Chas. E. Blaney's

A BAGGAGE CHECK,

See on 1895-96.

EMYLINE BARR

Late with ALABAMA.

AT LIBERTY.

Address MIRROR.

JUNE STONE

Straight, Light, Low or Eccentric

COMEDIAN

AT LIBERTY. 1894-95, Brownies.

Address this office

CAPT. W. H. DAILY

Advance Agent or Business Manager, at Liberty. Address Lynn, Mass.

Robert A. Mansfeld.

RE-ENGAGED.

Third season with Fitz and Webster's A Buzzy Time Co. Address MIRROR Office.

HOMER B. DAY

AT LIBERTY.

Press Agent. Representative.

Address care of Euclid Avenue Opera House, Cleveland, O.

ADELAIDE MARTIN

HEAVY LEADS.

Two seasons with Wilson Barrett.

AT LIBERTY.

Address, care MIRROR.

ELEANOR MERRON

AT LIBERTY.

Leading and Light Comedy.

Address MIRROR or Agents.

LOUISE MOORE

Prima Donna

HELEN MOORE

CHARACTER CONTRAST

INVITES OFFERS 95-96. Address Roberts & Ebert.

GEORGE C. JENKS

THEATRICAL WRITING

of all kinds. Press Work, Plays, Sketches, Librettos, Songs, etc., to order.

Author of In the Name of the Czar, The Side Show, The U. S. Mail, The Matador.

Address 129 Broadway, Room 10, New York.

H. P. TAYLOR, JR.

AT LIBERTY. NEXT SEASON

Advance or Treasurer, etc.

Address care of MIRROR Office or Olympic Club San Francisco, Cal.

JAMES W. HARKINS, JR.

Address this office.

LUCIE LEWIS

Address this office.

GEORGE F. FARREN.

LEADS. JUVENILES. HEAVIES.

Address MIRROR.

BINGLEY FALES

In J. M. Hill's production of THE CAPITOL.

GEORGE MUDER

First-class Theatre Leader.

Desires position or location. Fine violin and mandolin solos, imitations, etc.

Address GENERAL DELIVERY, Pittsburg, Pa.

CHARLES DADE.

Late with Giffen and Neill's Stock Co.

JUVENILES, HEAVIES, CHARACTERS AND COMEDY.

Address 50 East 29th St., N. Y.

KATHERINE GREY

At liberty. Address care Mrs. Fernandez

J. D. WALSH—ANNIE MORTON

And the clever children, MARY and HAROLD WALSH. All four for three seasons with The Silver King. Permanent address, Patchogue, Long Island.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

ELSIE ADAIR AND WALTER VANDERLIP

AT LIBERTY for COMEDY, FARCE or VAUDEVILLE.

Owing to the rapid decline in silver, we have postponed our second Oriental Tour until '96.

Miss Adair has the most expensive wardrobe of any comedienne or dancer before the public.

Watch the leading magazines and periodicals for articles on how we entertained and were received by Sultans, Rajahs, Foreign Princes and Potentates.

Address 122 West 34th Street.

Harry A. Smith

Formerly with Roland Reed, Maggie Mitchell and Trilby Co's.

AT LIBERTY, SEASON 1895-96.

Leading Light Comedy. Characters and High Baritone Singing.

Address Mrs. Fernandez, 25 West 20th Street.

MR. AND MRS. WILLIAM

REDMUND

Under
AUGUSTIN DALY'S
Management.

Address 230 W. 116th St., New York.

ANNIE MARTELL

Leading Soubrette with Donnelly and Girard past two seasons.

JAMES F. MACDONALD

Vocalist and Comedian, with Strong Specialty. Last Season with Shaft No. 2.

DISENGAGED.

Address Mirror.

MARCUS MORIARTY

AT LIBERTY.

Character. Old Men. Stage Manager.

Address Agents or 39 West 20th Street, New York.

James Young

Baltimore.

EDWIN BARBOUR

Address American Dramatists Club, 1440 Broadway.

Emile La Croix
Theodore de Brizac,
NEW BOY
SEASON '95-96.

JOSIE KNIGHT

LEADS, OR CHARACTERS.

At Liberty.

Address Mrs. Beaumont Packard, or Mirror.

ELLA AUBRY

Ingenu or Light Comedy. High Soprano.

AT LIBERTY.

Address Mrs. Beaumont Packard, or Mirror.

EDWARD WEBB

Low's Exchange, Charing Cross, London, England.

Jeanette Bageard

MERRY WORLD,
Canary and Lederer. 63 East 11th Street.

BABY BLOSSOM (7 YEARS)

The Juvenile Patti.
AT LIBERTY. Address Mrs. John M. Ferguson, this office.



John W. Isham

Manager

ISHAM'S
OCTOBER
CO.

The Leading
Colored
Artists.

Including.....

MME. FLOWERS, the only rival of the Black Patti.
FRED. J. PIPER, MLE. A. DE LEON, MADELINE
MARTIN, MASTER WILLIE GRACE, and 40 others,
in a Gorgeous Spectacular Opera Comique.

AT LIBERTY.

DORA

For coming Theatrical Season
or Jobbing Engagements.

Address Mirror Office.

GOLDTHWAITE

CORSE PAYTON



AND HIS MERRY COMPANY
Address this office.

R. A. BARNET

Address DRAMATIC MIRROR.

Mrs. MARIE DATES

AT LIBERTY.

Eccentric Character

and Irish.

Four years Abigail Prue,
Neil Burgess County
Fair co.

Address this office or agents.



New York

Address:

McConnell's

Theatrical

Exchange,

Abbey's

Theatre Bldg.

ROBERT

Permanent

Address:

DOWNING

"Edgemore,"

Banning,

D. C.

EN ROUTE.

LOUIS SHEA.

AT LIBERTY.

Permanent address, New Amsterdam Hotel.

MISS

LILLIAN LAWRENCE.

LEADS OR COMEDY LAEDS.

New National Theatre, Washington, D. C.

Adelaide Randall

AT LIBERTY SEASON 1895-96.

Address Washington Park, Kansas City, Mo.

JAMES T. KELLY

IN ANOTHER STAR ROLE.

Two Seasons as CHIPS in Charles Blaney's A RAILROAD TICKET.

NEXT SEASON as ISA IRISH CONBOY (from Commemora) in Charles Blaney's

A BAGGAGE CHECK.

WILLARD LEE

Engaged for CAPT. HAGEDORN in BONNIE SCOTLAND.

Address, Room 514 Abbey's Theatre Building.

LOTTIE ALTER

Specially engaged with Joseph Jefferson.

Address Mirror.

CILES SHINE

Leading Comedian and Character Actor.

LAVINIA SHANNON

Leading Roles.

Disengaged.

Address 102 Fourth St., S. E., Washington, D. C.

HUBERT WILKE

AT LIBERTY.

Address Yonkers, N. Y.

ANNA BELMONT

Second Season with Charles Frohman's John Drew Co.

Address this office.

LOTTIE WILLIAMS

Soubrette Paris.

DISENGAGED.

Address Mirror.

James K. Hackett

DE CHARNY, Potter-Bellew production LE COLLIER DE LA REINE.

Management of Augustin Daly.

Genevieve Beaman

DISENGAGED.

Late with THOMAS W. KEENE.

Address Mirror.

ROSE EYTINGE

Instruction Given in Elocution and Practical Stage Work.

Actors and Actresses Coached in Special Parts.

AMATEUR PERFORMANCES CONDUCTED.

Belvedere Hotel, Fourth Ave., near 10th St., N. Y.

(Baron Roth)

MR. AND MRS.

(Daisy Bellwood)

W. A. WHITECAR

The Silver Lining.

(Laura Almogino).

Season 1895-96.

Arthur E. Moulton

DISENGAGED.

Address 276 West 118th Street.

R. E. (BOB) GRAHAM

Comedian.

Address 914 Madison Avenue, Baltimore, Md., or American Theatrical Exchange, New York.

VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Business continues booming this week at Keith's. Contributing to the brilliant bill are Bonnie Thornton in new repertoire; Lina and Vani, the acrobatic comedians; Imro Fox, magician; Mlle. Marguerite, contortionist; Dryden and Mitchell, comedy sketch artists; Adele Parvis Onri, slack-wire juggler; the Nawas, natural sketch artists; Waterbury Brothers, musicians; Fanny Mora (sister of Helene), contralto; Sheridan and Forrest, farceurs; Ella Carlington, character vocalist, and others.

Proctor's.

The bill is headed by Charles B. Lawlor, who was formerly Thornton's partner, and a very clever character comedian; Joe Flynn, the very best parody singer in the vaudeville, comes a close second, with a new budget of songs. The other features of the bill are the Big Four, blackface knockabouts; Belle Black, the English singer; Sells and Young, comedy-acrobats; Rice and Halvans, mirror dancers; Watson and Dupre, German comique; the Holbrooks, musicians; Miles and Raymond, negro comedians; Kitty Gilmore, and her boy soprano, who are in their third week; Dorothy Drew, the fantastic dancer and sweet singer; Gilmore and Boshell, comedy sketch artists; Quatrelli Brothers, clown grotesques; Bessie Vares, serio-comic, and Ino D. Griffin, Irish comedian.

Koster and Bial's Roof-Garden.

The bill here has undergone several changes. Among the newcomers this week are the Burt Sisters in their new creation, The Broadway Swells; Lew Bloom, the tramp, formerly of Hoyt's forces; Nellie Waters, Irish comedienne and singer; and Mason and Healey, "the Long and Short of It." Among the other performers, who are more or less familiar to the patrons of this resort, are Lola Yberri, the graceful and pretty Spanish dancer, with her wonderful dresses; Le Clair and Leslie in the screaming Trilby burlesque; Fielding, the juggler; Clairese Agnew, the petite singer and dancer; Marietta and Belloni, and their performing cockatoos; Dr. Leo Sommer's Hungarian Gypsy Orchestra, and John W. Ransome, the popular "Ruler of New York."

Casino Roof-Garden.

The programme this week is better than ever. It includes Rexo and Reno, the acrobats, made up as Svangali and Gecko; the Electric Quartette; Charles A. Allen, eccentric comedian; Billy Barlow, Irish comedian; John M. Turner, the banjoist, who can play on three at once; Ella Caldwell, singer. Harris and Fields, Dutch knockabout comedians; La Petite Adelaide, dancer, Katie Rooney, comedienne, and the following artists carried over from last week: Morton and Coleman, Billy Johnson, Wills and Halpin, Annie Edwards, Carrie Sweeney, Dorothy Drew, Freddie Huke, Arlington and De Champ and the Leigh Sisters.

Madison Square Roof-Garden.

The bill this week includes Mark Murphy, the smart little Irishman; Gertie Gilson, serio-comic; Elise and Louis Sartori, grand opera duettists; the Rannocks, musical acrobatic clowns; John and Harry Dillon, parody composers and singers; Bennetto, the human slip-knot; Press Eldridge, comedian; La Porte Sisters, duettists; Senorita Tortajada and troupe; the Marzhalet Tyrolean Quartette; Faikie and Semons, musical comedians, and Lottie West Symonds, the Irish character vocalist.

American Theatre Roof-Garden.

The living marble statues made such a good impression last week that they have been retained, and will be presented in a more elaborate way than before. Madge Ellis remains at the head of the bill, and sings a new song, "The Boys of New York Town." The rest of the performers are Pat Reilly, the lightning sketch artist; Al. Wilson, the German comedian; Thompson and Collins, conversationalists; Mae Lowry, singer; William F. Denny, character vocalist; Ned Monroe, comedian; and Annie Lloyd, serio-comic.

LAST WEEK'S BILLS.

AMERICAN ROOF-GARDEN.—Among those who contributed to the week's entertainment were Earnest Wilson, who possesses a good baritone voice, which he uses with good effect. May Lewis also sang in a pleasing manner. Will Cameron repeated the same act which he did while a member of The Passing Show company. Mlle. Theo performed on various musical instruments and was generously applauded. Gilmore and Leonard are a team of Irish comedians who never fail to work up their act to a point which brings shouts of laughter and repeated calls. Mlle. Lottie was billed to appear in an electric dance, but Tom Ripley was substituted. Madge Ellis repeated her former success. She is a hard worker and is deeply interested in her work. M. Paulo, Mlle. Dika, and James Thornton also continue to please. The living marble statues were presented by five well formed young women, chief among whom was Angelina Allen, who was a feature of the living pictures at the Imperial Music Hall last winter.

MADISON SQUARE ROOF-GARDEN.—The Forest City Quartette headed the bill last week. They were followed by the Clafin Sisters, whose dance resembles that done by the Leigh Sisters, save that they have no umbrella, and wear shoes and stockings. Lawrence and Harrington gave a splendid impersonation of the Bowery toughs, and Faikie and Semons proved themselves delightful entertainers. Belle Black did a character change and sang a few songs. Press Eldridge then made a few remarks; enough said. Edith Murray repeated her dance of last week, and then James F. Hoyt took hold and made things decidedly lively for twenty minutes. Lottie West-Symonds sang some Irish songs after the style of Maggie Cline. Caron and Herbert are still on the bill, as are also Nolan and Cierbo and Fields and Lewis, whose work was well received.

CASINO ROOF-GARDEN.—The bill here last week was overloaded with soubrettes. Out of a total of thirteen acts, eight were given by the familiar young women with short, curly hair and short, pretty dresses. Of course if all soubrettes were as talented as Katie Rooney, for instance, one would have no cause to object; but, unfortunately, it does not happen that every young woman who treads the variety boards is gifted with the chic and vim which are so necessary in the making of an impression on a roof-garden audience. Katie Rooney made a distinct hit from start to finish; her song about the bicycling girl with its slight tinge of toughness, was a great success, as were also her familiar imitations of her father. Her performance was decidedly refreshing. Another good thing was the act of Wills and Halpin, who did a policeman-and-tramp sketch which was really good, the jesting and singing of the tramp, and the clog-dancing of the cop, and then their conversation and combined dancing were highly appreciated by the audience. The Mimic Four, who

have already been noticed in these columns, made their usual hit, all their local gags being well received. La Petite Adelaide, who opened the performance, is a little girl who shows signs of becoming a great dancer some of these days; she is very graceful and her songs were well rendered. Freddie Huke, a very dainty little woman, sang and acted very cleverly. She was handicapped, however, like many of the other performers by the peculiar situation of the stage, which is in a recess with a low ceiling, which prevents the voice from reaching the audience. Her best song was, "I Want One Like Pa Had Yesterday." Morton and Coleman worked hard with their Irish act. Annie Edwards, Carrie Sweeney, and Bessie Phillips chirped several popular songs in a more or less dashing fashion. Arlington and De Champ sang and danced in a pleasing way. Billy Johnson sang and did some good jiggling with the assistance of his stick. Dottie (right name Dorothy) Drew, sang "Won't You Marry Me?" to two members of the orchestra, and did some sensational dancing, during which she distributed some bunches of flowers among the occupants of the reserved seats. The Sisters Leigh gave their Trilby dance, and after they had finished a young woman whose name was not announced, came on and sang one verse of a song and disappeared.

KOSTER AND BIAL'S ROOF-GARDEN.—The principal feature of interest here last week was the appearance of George H. Wood, who calls himself "the somewhat different comedian." Although the night was somewhat chilly, the audience was not, and they warmed to Mr. Wood at once; their applause encouraged him and he did his very best; his little sketch with a musical accompaniment was very well received, and the orchestra deserves a word of credit for their good work in support of Mr. Wood. Max Gabriel, the musical director, appears to take a most extraordinary interest in

most natural sketches it has ever been the writer's pleasure to see. Mr. Nawn's Irishman was simply perfect; he has evidently studied from nature. Evans and Vidocq, talking comedians, made a distinct hit. They use a good many of the jokes used by Haines and Pettigil, but as Vidocq was formerly Haines' partner, he cannot be blamed for using fun he is familiar with. Nellie Seymour made the distinct hit of the performance with her song, "I'm Dead Tough." Her make-up was superb. She did not show the female "slob" of the slums, but the bright, chipper, tough girl, who goes to picnics and has a job during the day. Her other songs were good, and her whole performance was a treat. Fish and Quigg, "The Tall and Small of It," made a good deal of fun out of nothing. C. Fred. Cope did some clever tricks on a safety bicycle. The Six Reed Birds presented a little comedy with success, and Ban and Evans introduced a sketch that was fairly funny. The others who appeared were the Burt Sisters as the Broadway Swells; the Highleys, musical acrobats; and Charles A. Allen, parody singer.

PROCTOR'S.—Eva Bertoldi, the pretty and graceful contortionist, was the star last week. Her act is neat, and all of her feats are accomplished without any of that disagreeable fuss and feathers which is so characteristic of performers of her class. Dan Collyer and a young woman, who appear on the bills as D. Mack (why not let the public know what the D. stands for?), gave a very entertaining sketch, in which they introduced some very clever dancing and singing, which reminds one of the dear old Harrigan days. Mr. Collyer's acting was full of life, ginger and snap, and his talented little partner was right in line with him all the time. They were frequently applauded. O'Brien and Buckley, the black-face musical comedians, were very successful, especially O'Brien, who has all the "fat." The Evans' furnished a good deal of amuse-



Photo. by Sarony.

SENORITA LOLA YBERRI.

the work of the performers, and seems very anxious that the music shall be perfect for each and every act. He has a very happy smile. Bergere and Moore, the Rival Trilbys, made a very good impression in their three songs, especially the last one, which is a parody on "Ben Bolt." The trained cockatoos in the hands of Marietta and Belloni caused considerable enthusiasm. The Four Gardeners made a great hit; little Master Dick, who is an expert baton juggler, being especially applauded. The Clipper Quartette, who were formerly famous as funmakers, appeared in dress suits and sang several songs very correctly, and held their hands behind their backs in the most approved quartette style, except for a moment, when they sang a verse of "The Little Alabama Coon," when they slapped their hands together in a spasmodic way once or twice and then resumed their former position. Clairese Agnew, who reminds one irresistibly of peaches and cream, sang her songs in an arch way which set the hearts of the dudes in a flutter that nothing would quiet them but another glass of creme de menthe. Her dancing is as clever as her singing, and altogether she is very taking. J. W. Ransome sang his "Ruler of New York" song, and after telling a few jokes, introduced his newest ditty, which has the peculiar title, "A Little Lump of Wadding in His Ears." When Mr. Ransome gets more used to the song it will no doubt be a great success, though the verses might be a trifle livelier. The others who appeared were Kokin the juggler, Daisy Mayer and her colored boys, Ganivet, the French funny man, the Egger-Reiser Troupe, and the Hungarian Orchestra.

KEITH'S.—Mabel Stillman, "the whistling Patti," made a pleasing impression; she carries her own accompaniment and introduces the most approved thrills. Walter Gale, in his Old Homestead make-up, told a few jokes and sang a few songs. He was not as happy as when he appeared in the play, still he pleased. Clifford and Huth in "The Chapie's Call" made their accustomed hit. O'Brien and Havel were enthusiastically received; the acrobatic work was very taking; coupled as it was with so much good humor. Hughey Dougherty made some pertinent remarks about reform which were applauded. The Nawas gave one of the

SENORITA LOLA YBERRI.

One sees dances and dancers of every description under the sun, but seldom does one have the opportunity of witnessing a dance which is made up of a combination of the beautiful and artistic and performed by an artist who possesses grace and skill.

Senorita Lola Yberri, whose picture, in a most remarkable pose, is presented to MIRROR readers this week, has gained, in the course of a very few years, the distinction of being one of the cleverest terpsichorean artists now before the public.

A half-hour's interview with Mlle. Yberri was enjoyed by a MIRROR man one day last week, and in the course of the conversation it was learned that she was born in Mexico of Spanish parents, whose genealogy can be traced back to the days of Ferdinand and Isabella. In speaking of her history she said: "My father died before I was born, and when I reached my fourth year my mother placed me in a convent in San Francisco, where I remained several years. During my stay at the convent I used to dance so much that people began to notice and praise me. Of course I liked all the nice things which were said, and I made up my mind that when I grew up I would dance, and dance better than any one else ever did."

"When I was eighteen years old I made my first appearance in public at a popular-priced theatre in San Francisco, and I laugh now when I think how little I did to deserve the applause which followed my feeble efforts. I spent some time in the Western metropolis, and shall always feel that I have a large number of friends there. George Thatcher saw me one evening and was so pleased with my work that he offered me an engagement in his Tuxedo company, which I accepted and filled for two seasons. It was with this company that I made my first appearance in New York."

Here the conversation was interrupted by the decidedly boisterous entrance of Mr. Fox Terrier, who came over and shook hands with the interviewer in the most approved manner, after he had shown off his many tricks. Senorita Yberri continuing said: "After spending the summer of '93 in St. Louis, where I danced at Urig's Cave, I came East to fill a ten months' engagement at the Eden Musee in this city. I also danced in Boston and received the most favorable notices from the Boston press I ever had."

In reply to the question, "Do you originate your own dances?" she said: "Yes, I have always originated my own dances, and during a long engagement, such as I had at the Eden Musee, I change the dance every little while." The subject of dresses was then broached, and I had the pleasure of examining one of the most marvelous gowns (it seemed to me, for I know very little about gowns) I ever saw. It contained forty yards of silk, and was trimmed with seventy-two gross of violets and one gross of large chrysanthemums."

After listening to a couple of Spanish songs which Miss Yberri sang with much spirit, the interviewer gathered up his notes, and bidding adieu to Mr. Terrier and Senorita, took his leave.

TONY PASTOR'S PLANS.

A great deal has been said about what Tony Pastor would and would not do during the coming and future seasons. In order to settle the matter, a MIRROR man called on Mr. Pastor one day last week to ascertain what his plans really are.

The genial manager greeted the reporter with a hearty handshake, and when he had learned the object of his visit, said:

"Well, you may say through THE MIRROR that I have renewed the lease of my Fourteenth Street theatre, and will remain there for at least three years more. It has been rumored around town for months past that I intended to take the Bijou, but there's nothing in it. My decision in the matter was reached without the slightest hesitation, as my business at the Fourteenth Street house has increased every year, and the very favorable results of last season have convinced me that it is to my interest to remain in the old and popular location."

"I start on my annual tour next Monday," continued Mr. Pastor, "opening at the Lyceum Theatre in Elizabeth, N. J., thence to Long Branch, then through the States of Connecticut, Massachusetts, and New York, afterwards going West, returning to New York in October. My company will be better than ever, it includes many popular favorites."

"While I am away, my theatre will be occupied by traveling companies, including Weber and Field's, the Boston Howard Athenaeum, Sam Devere's, Hopkins' Trans-Oceanics, Al. Reeves', James Thornton's, Gus Hall's, and many others."

GERTIE GILSON BURNED.

Gertie Gilson, the serio-comic, sister of Lottie Gilson, came within an ace of being burned to death in her apartments on Friday of last week.

She was sitting in the dining-room of her flat at 261 West Thirty-ninth Street, and had just finished writing a letter to her sister, who was out of town. She had lighted a match to melt some sealing wax for the letter, and carelessly threw the match aside without seeing that it was properly extinguished. In a moment the thin mull wrapper in which she was attired was ablaze; she rushed frantically out into the hallway, and shouted for help.

Her cries brought her maid Mary and several of the tenants to the rescue, and they soon extinguished the flames by wrapping Miss Gilson in rugs and blankets. Two doctors were summoned, and they found that she had been badly burned about the body and was in great pain.

Miss Gilson was to have appeared at the Madison Square Roof-Garden on Monday evening of last week, to begin an extended engagement, but of course her appearance had to be postponed. At her flat it was ascertained yesterday that she is doing nicely and will be out again in a week or two.

THORNTON'S READY WIT.

One day last week a MIRROR man met James Thornton, the well-known comedian and song-writer, on the vaudeville Rialto, and, while they were conversing, a short, thickset Dutchman stopped, and after a careful survey of the two men, touched Mr. Thornton on the arm.

"Oxgoose me, sir, for sheaken mit you," he gurgled, "but vos you peen von actor?"

Thornton looked at his accoster for a few moments, with a thoughtful expression, and then said slowly, "No, my friend, I am not an actor. I hope to be one some day, but at present I am only studying."

The mere words convey no idea of the earnestness with which Thornton addressed the little man, who apologized for interrupting him in his conversation, and explained in very much smashed-up English that he wished to find the address of a well-known German actor.

When Thornton found what he wanted, he immediately directed him to the MIRROR office, and the stranger, bowing and spluttering his thanks, toddled off in the direction of Broadway.

CHANGES AT THE MADISON SQUARE.

In conversation with a MIRROR man, Frank W. Sanger, manager of the Madison Square Garden, stated

A HARLEM OPENING.

A new variety theatre called the Athenaeum, located at 125 East 125th Street, was opened on Monday evening last. It is under the management of H. W. Becker. Among those who were in the opening bill were Purcelle and Collins, Arthur West, Auber Sisters, De Veaux and Saxe, Harry Ralston, Clark and Vivian, and Marie Griffith. Promenade concerts are given on the roof-garden every evening.

has another season would see many improvements in the roof garden.

"I propose," said Mr. Sanger, "to have the garden enclosed this winter, for the purpose of establishing a skating rink. We shall have all the latest devices for making artificial ice, and there will be no reason why the enterprise should not prove successful.

"Before the next summer season opens, I shall have the stage enlarged, and will make much needed improvements."

PRESS ELDRIDGE.



The above is a likeness of Press Eldridge, "Commander-in-Chief of the Army of Fun," whom everybody knows. He stands among the notables of the vaudeville stage, and is always a welcome favorite with New York audiences. At present he is filling a three-months' engagement at the Madison Square Roof Garden, where he is nightly accorded the most flattering reception imaginable.

Mr. Eldridge has a bright, witty style, peculiarly his own, and he entertains his audiences without tiring them. He is an author of no mean ability, having written several songs which have made him famous. Chief among them are "The Elevated Railroad," "Everybody Goes," "Plenty Good Enough for Philadelphia," "Lillian and John," "After the Fair," and his present great success, "Trilby."

For long engagements Mr. Eldridge has an enviable reputation. For five years he was principal comedian with Carncross' Minstrels in Philadelphia. Then he acted for five years as manager and comedian of the American Theatre in New Haven; was principal comedian of Haverley's Minstrels in Chicago for fifteen months, and spent a year as stage-manager and producer at Koster and Bial's. One year each he spent with Moore and Burgess' Minstrels in London and at Harry Miner's Bowery Theatre.

Mr. Eldridge does not go with any combination this season, but will remain in and around New York, playing dates. His time is nearly all filled, and he predicts a prosperous season.

PARODY ON A PARODY.

The following lines by Mrs. J. W. Weidner, of Dayton, O., are intended as a reply to the version of "O Promise Me," by Maurice Edmunds, which appeared in this Mirror a couple of weeks ago. They are written, of course, from the feminine point of view, and ought to prove as amusing in the hands of a soubrette as a original parody has been when sung by clever comedians:

O, promise me, when some day we are wed,
You'll not get drunk and kick me out of bed;
Promise me you won't stay out all night,
To fade the colors of a dark and dreadful "kite";
Promise me, if ma has come to stay,
That you will wisely come in the back way,
And, then remove your shoes submissively,
O, promise me! O, promise me!

O, promise me when I am at the ball
That you'll not kiss the servant maid at all,
O, promise, if our darling babe and pet
Should get the colic and begin to fret,
Promise me you'll not into a passion fly,
And coldly wish the tiresome "kid" would die,
And while the air is blue then send for me,
O, promise me! O, promise me!

O, promise me when I am on my "bike,"
You'll not strew any tacks along the pike,
And when I along the beach will walk
In bath suit that will almost talk;
O, promise then that you will not go mad,
To see your wife embrace the latest fad
For bloomers—no skirts—O, ecstasy,
O, promise me! O, promise me!

O, promise me when Winter doth appear,
A sealskin trimmed in ermine I may wear;
O, promise me a "swell" imported gown
And tiara set with diamonds for my crown,
O, promise that you will always stay at home
And see that wife's mending all is done,
While I go out to spend your salary,
O, promise me! O, promise me!

PARIS' LATEST SENSATION.

A new song, which contains a catch-phrase, has just been sprung on the unsuspecting Parisian public, with the result that every man, woman and child in the gay French capital has the song, or rather the phrase, on the brain.

"Les Z'Homards" is the name of the song, which is being sung by M. Sulback, "le joyeux Sulback," every night at one of the theatres devoted to the lighter forms of amusement.

It seems that one cannot go anywhere in Paris without being annoyed by the constant shout of "en voulez-vous des homards?" A-o-o-h! les sales bêtes! Elles ont du poil aux pattes!"

The song is being sold on the streets in great numbers, and it is as much the rage as "Père la Victoire" was a few years ago.

It will probably be translated into English, and if it is idiotic enough will probably become as much of a nuisance as "Ta-Ra-Ra-Boom-De-Ay!"

OLYMPIA RISING RAPIDLY.

A girder weighing thirty tons, the largest ever made for any building in this country, was put into place in the music hall of Hammerstein's Olympia last week. Mr. Hammerstein expects to have the roof on the building in a few days, and confidently hopes to open the establishment on the day originally set. He may be seen every day standing on the sidewalk across the square, watching the masons and stone setters at their work, and offering suggestions when they are needed. Many notable engagements have been made in Europe of famous performers, who will please and astonish the New Yorkers. The list is headed by Yvette Guilbert, the great French singer of saucy songs, who receives the largest salary ever paid to a foreign vaudeville performer in this country.

AN ODD SUIT.

W. R. Kane, of New York, a gymnast, has brought suit against the township of Preston, Wayne County Pa., for personal injuries sustained by him six years

ago. He had just invented an act called "The Spider," for performing which he was to receive sixty dollars a week from the manager of a New York theatre, and a few days before his engagement was to have begun he was thrown from a carriage into a creek, through the breaking of a bridge which was in an unsafe condition.

His arm was broken and he was prevented from fulfilling his engagement, so he seeks to recover damages.

TWO AERONAUTS KILLED.

Charles Elliott and Ella Park were killed by falling from a trapeze attached to a balloon at Jackson, Mich., on Aug. 4.

The balloon caught fire when 1,000 feet from the earth, and Elliott and his companion, being forced to let go of the trapeze, were dashed to death.

Miss Park is a relative of Hogan, who was killed when Campbell's air-ship made its first and last trip.

LOOKS LIKE PIRACY.

A copy of the programme of the Palace Theatre in Boston, for last week, makes it appear that the performers (variety actors) have appropriated a portion of "The Old Homestead" and turned it into a variety farce with the title of "Uncle Josh." The characters mentioned are Uncle Josh, Charlie Prime, George Smart, Tramp, and a few others. The piece is called "A Musical Oddity in One Act, with rural surroundings, by Phil W. Peters."

VAUDEVILLE JOTTINGS.

Elmer Young, of Holbert and Calloun's Circus, who was injured by the falling of the centre pole at Marshall, Mo., recently, died at Kansas City last week.

The Mimic Four left on Friday last for Milwaukee, where they fill a week's engagement at the Exposition Music Hall. Manager Lederer consented to them leaving the Casino Roof-Garden before the expiration of their contract, to enable them to reach Milwaukee by Sunday. Their success in New York has guaranteed them some good bookings for the summer and also for next season.

Papinta, the dancer, was the feature last week at the Exposition Music Hall, Milwaukee. She has just finished a five-weeks' engagement at Nashville, Tenn., where she made a very good impression.

A new song, "Faces We Miss From the Stage," has just been published by the Hall Music Company of Chicago. It is by Herbert H. Taylor, and is being introduced by May Walsh Ireland.

A copy of a new song called "Her Bloomers Are Camouflaged Away" has been received. The words are by Lee L. Landes, and the music by S. Levere. It is published by the Newland Publishing Company of New York. It is a topical ditty, each verse telling of the mishaps of some fair bicyclist, which result in her being laid up, and her bloomers being put away in camphor until she recovers from her injuries.

Symonds, Hughes and Rastus, who have been together for ten years, have dissolved partnership. They played their last engagement at Keith's Bijou, Philadelphia, last week. Symonds and Rastus will continue together; they have signed with Whalen and Martell's South Before the War company for next season.

Ben Harris left Sunday for Atlantic City for a two weeks' vacation before going out with the James Thornton Elite Vaudeville company.

Dorothy Drew, who was billed last week at the Casino Roof-Garden as "Dottie," has received flattering offers for next season from George W. Monroe and the managers of The Dazzler.

James Horan, who impersonates Dr. Parkhurst with the Mimic Four, mislaid his whiskers one night last week while playing at the Casino Roof-Garden, and was obliged to invent a gag accounting for their absence when he made his appearance. The ingenious way in which he did this caused much amusement.

James Lederer informs this Mirror that the stage on the Casino roof will be moved to the South side of the garden, and that a general change will be made in the appearance of the roof. New dressing-rooms, etc., will be built and the entire roof decoration will be in the most approved fashion.

The fame of the Leigh Sisters and their white umbrella Trilby barefoot dance has reached Paris, and it is said they have received some good offers to go over and give the Frenchmen a sensation such as they have not had since Loie Fuller dazzled them with her serpentine whirlings.

Lillian Hecker and Marie Leigh have joined hands. The team will be known as Lillian and Leigh.

The White City Quartette have reorganized, and will be known hereafter as the Herald Four.

On account of their great hit in Philadelphia, the Roscoe Brothers will not make their appearance at Keith's Union Square until Aug. 12.

Ames Adonis, the contortionist, was married on July 4, in London, to Margaretta Baranco.

The Dunham Family will sail for Europe in September.

The managers of the Victoria Hotel at Saratoga Springs have booked some strong attractions, for the first week they have engaged the De Vans, burlesquers, the Bonitas, Dolan and Lenhart, and Paquerette.

Mae Lowry, who is appearing this week at the American Roof-Garden, was formerly a member of Henderson's Sinsbad the Sailor company.

Beattie Varne is in the bill at Proctor's this week. She has met with great success singing Olcott's "Beautiful Irish Maid" and "The Sunshine of Paradise Alley."

Lola Yberr, whose picture is in this week's Mirror, makes a complete change of costume at every performance during her engagement at Koster and Bial's.

Bobby Manchester, the Cleveland vaudeville manager, who has been spending the summer at his home in Painesville, was in town last week. Mr. Manchester while here engaged A. C. Lawrence, the imitable imitator and baritone singer after hearing him, and also closed a contract with the Euclid Beach Park management.

The Ward Sisters, Dot and Thyra, have just returned from Sohmer Park, Montreal, where they scored a great success. They leave for Saratoga this week.

This is the chorus of Lottie Collins' latest song, which has been very successful in London, where she is appearing at present:

I went to Paris with papa, to see what kind the Frenchmen are;
Some funny ways they've got, which Englishmen have not.

You really should to Paris go, you learn so very much, you know:

I saw a lot in Paris that they never taught at school.

This chorus has a catchy swing, and it will probably be sung by all the roof-garden soubrettes before the month is out.

Captain Frank E. Woodward, the Cuban war correspondent, lectured at Proctor's on Sunday evening last as an additional feature of the vaudeville show, and told his hearers some of his wonderful adventures during his residence in Cuba.

Ryan and Richfield will receive a testimonial benefit from their friends and neighbors in Brooklyn, at Prospect Hall, in that city, on Sept. 11.

It is said that Lew Dockstader will receive a salary of \$800 a week during his thirty weeks' stay with Keith next season.

Joseph Lajoie, manager of Sohmer Park, Montreal, is in town; he wears a remarkable stud in his shirt front, which proves his prosperity.

The Athor Family, six in number, have arrived from Europe. They will fill engagements throughout the West.

Frank Hall, manager of the Winter Circus in Chicago, has arrived in New York from Atlantic City, where he has been taking sun and sea baths; he is busy engaging artists for next season.

Eddie Shayne and Mae Worden, comedy sketch artists, will not join any combination this season, as they have contracted to play special engagements at theatres in and around New York.

Mark Murphy is singing two new songs at the Madison Square Roof-Garden this week: "Clancy's Quartette" and "Trilby O'Ferrall." Mr. Murphy will remain for two weeks at the Madison Square.

Moreland, Thompson and Rush are said to have

made quite a success with their new act. They have booked several weeks in the best vaudeville houses, beginning on Aug. 1st at Hopalong's Theatre, Chicago.

George H. Huber, proprietor of Huber's Museum on Fourteenth Street, has purchased Doris' Museum on Eighth Avenue, and will open it Aug. 19 after some alterations.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The close of McVicker's and the Columbia left the field almost entirely to vaudeville, which seems to be the only thing in the way of amusement that has made any money in Chicago this summer, with one or two exceptions. Most of the vaudeville houses that have been closed for some weeks past will reopen entirely transformed, and as the admission does not exceed 50 cents, they are certainly giving the public the worth of their money, and a great deal more.

Hopkins' South Side Theatre continues to pack 'em in almost without intermission, from noon until 10:30 at night. Of course, with the excellent array of talent which is always on the boards at this house it isn't to be wondered at. Lew Dockstader is at the head of the bill, and is telling a lot of very amusing stories that have not been heard before. The minstrel duo, McIntyre and Heath, also do their share to make the large audience happy; Johnson, Davenport and Lorella, in a funny sketch, "the foot ball players and the farmer;" Bagert and O'Brien, Clayton, Jenkins and Jasper, with their "Dark Town Circus;" Francis Bryant, Reno Brothers, Belle Saunders, Professor Albi, Millie Moreau, and the usual drama by the Hopkins stock co., made a bill extremely difficult to duplicate.

The co. that opened Hopkins' West-Side Theatre on Sunday included Melville and Stetson, Lizzie and Vinie Daly, Lew Dockstader, McIntyre and Heath, O'Brien, Jennings and O'Brien; the Morgan Sisters (first appearance in America); Satsuma, O'Brien, Herr Herrman Zucker, Caroline Cooper, Donaldson Brothers, and others, with Harry Jackson as stage manager. Drama is also put on in conjunction with the vaudeville.

Sam T. Jack's Opera House will throw open its doors on Aug. 24, and will certainly surprise its patrons, as Manager Jack has entirely refitted his theatre with new carpets, scenery and decorations generally, and with the Sam T. Jack Creole company as an opening attraction success is assured. Sidney J. Enson will be the local representative as heretofore, and the best burlesque and vaudeville stars will be on Manager Jack's roll.

The Masonic Temple Roof-Garden had a delightful vaudeville performance. Fialkowski, the Russian mimic, gave many imitations of various animals, and was the feature of the programme. The other contributors were Harrington and Sanford, Jessie West, De Veaux, Lillie Lawrel, the Levins, Eddie Giguere and Blanche Boyer, De Bessell, a very clever clay moulder; Beatrice Leo, Florence Townsend, and J. Edgar Johnston. Manager Fair has secured a new vaudeville troupe, formerly with The Merry World, and many other features for his future programmes.

The Olympic Theatre opened at noon on Saturday and the house looks beautiful. Everything that resembled the old Olympic has been blotted out, and the new Olympic enters the field in its new dress as a first-class variety theatre. The scenery is new throughout, and electric lights have been added with reception and check rooms, where bicycle parties may check their wheels free of charge. In fact everything has been done for the comfort of the public. The opening attraction embraced the following: Matthews and Bulger, Rogers Brothers, Maggie Claire, the American Macs, Maude Raymond, Clayton, Jenkins and Jasper; Edward Latelle, Richie Foy and Vedder Sisters, Mlle. Rialta, Dixon, Bowers and Dixon; Joe Hardman, George H. Adams and family, Meyer and Cohen, Ella Morris, Clit Dean and Jose, and Dan Barrett. Among the important bookings to follow are: George Thatcher, Willis Sweetman, Lew Dockstader, Billy Emerson, Sisters Merrilles, and many others. The Olympic's motto will be: "Come when you like and stay as long as you like."

At Coliseum Gardens, Paine's open-air spectacle drew crowds during the past week, averaging from 8,000 to 10,000 people at every performance. Manager Wil Barry is responsible to a great extent for the success of this production. Mr. Barry has worked up some special nights for the Chicago Hussars and Bicycle clubs, which promise good things for all concerned. The Marvelous Nine Nelsons have been retained, and Connell, the daring high-diver, has also caught on. Stage-director Walter Craven has cleverly arranged the programme.

Frank Hall's Casino will open on Aug. 15 refurbished and decorated with a big vaudeville show. Sosman and Landis are at work on the scenery.

Manager Temin of the new Tennis Theatre is booking many surprises. The Lyceum Theatre will soon open. Kohl and Middleton's Clark Street and Globe museums are offering good shows. The Park Theatre amused its patrons with the funny sketch: Bowery Mugs by Charles Reese, supplemented by the following co.: Reese and Swan, Barth and Fleming, Rose Sydel, Harrigan and Black, Jeanette De Faber and models, Mabel Hazleton, Sophie Walton, Mr. and Mrs. Dick Kamins, Hans La Petrie and the Electric Three. Engel's is also presenting a good vaudeville performance.

The Winter Circus and German Water Carnival will open its second season on Oct. 12.—Richards and Pringle's Minstrels will appear for one night at the Academy of Music Aug. 10. Bill Kernads is still the Roof Garden's past week, is very ill.—Manager Florence Ziegfeld announces the opening of his season with Eugene Sandow and the New Trocadero Vaudeville co. on Oct. 7 at the Auditorium. Nick Kaufman; Mabel Love and the Jordans are among the engagements.

This will be the first vaudeville co. that has ever appeared at the Auditorium.—W. W. Freeman, J. D. Hopkins, and Harry Davis have been holding a conference the past few days, the result of which will keep the best vaudeville talent in their employ the greater part of the season, and it is said that ere long they will have a circuit of continuous theatres, at least in number.—Campbell and Moran, the comedy duo, have signed with the London Belles co.

Willis Clark will be with Manager Grenier at the Lyceum next season.—Lew Hawkins has signed with Gus Hill for '95 and '96.—Frank White, long and favorably known in connection with the vaudeville theatre, is making 'em laugh as Friday in Little Robinson.—George Austin, comedy wire-performer, J. W. Harrington, mimic; Williams trio, musical act.

An entirely new co. opened at the Palace, giving the burlesquers, The Electric Hotel and A Knave in Paradise. Among those who appear are the Garrisons, Thomson and Burnell, musical artists; the Fitzgibbon Family, Howard and St. Clair, Lew Carroll, comedian; Geneva Ardell, Helen St. Clair, Etta Albin, serious comedians; Cora Williams, Clarence Wilbur, George Donnelly, and Gus Mills, female impersonator, who is now in the twelfth week of his success at the Palace.

The Howard Athenaeum opened to-day with the Adah Richmond Burlesque co. in a travesty on The Chimes of Normandy, entitled The Bells. Norma Wells is a leading member of the co. Others who appear in the olio are: Ryan and Richfield; Foreman and West, refined society artists; Ida Russell, Mabel Hudson, vocalist; Hattie Stewart, assisted by the clever light-weight boxer, Tommie Gillen, in "Wanted a New Professor;" Flynn and Walker; May Walsh Ireland, the new "Bowery Girl;" James Doyle, midget Irish comedian; Mabel Stoney, comic vocalist; Rikart, from the principal theatres of Europe, introducing his miniature theatre; Thomas and Watson, comedians and comedy boomers; Brooks and Willie, Irish comedians, vocalists and dancers; and White and Willis, character change artists.

At Austin and Stone's this week Gilbert's Wolves continue. Among other attractions are William Queen's illustration of a man hanging himself; Mlle. Gray, second sight reading; Galenti's monkeys; Astarte, the illusionist; and Edgar and Curran. Dolly Brooks, the Ferguson Brothers, Leonard and Fulton, Marr and Paige, Eddy O'Dell, the De Wolfe Sisters, Fox and Ward, Johnson and Thompson, and the Bennett Brothers.

Mr. Benton's Boston letter in another part of this Mirror gives the full particulars of the change in policy at the Grand Opera House, which will hereafter be devoted to continuous variety opening 19.

Roussus, the strong man, will be in Fagan's variety co. at the Park 26.

George E. Lothrop expects to reach home from Europe 20.

T. W. Kelly will probably play at Keith's Templar week.

The new chairs at the Howard are as handsome and comfortable as any in the city.

Bonner, the educated horse, will be at Austin and Stone's 12.

KANSAS CITY, MO.—The experiment of a season of high-class vaudeville performances at Fairmount Park Auditorium vindicated the judgment of the managers that Kansas City would fall in line with the other big cities in enjoying and patronizing this class of entertainment when given under comfortable circumstances and in pleasing surroundings during the summer months. A pronounced success is what the local papers call the new departure. The arrangements were made with Colonel John F. Hopkins, of Chicago, to take the cream of his performers each week. The first performance opened with O'Brien, Jennings and O'Brien, a man, woman and child, who do a clever Irish comedy act with singing, dancing and accordion playing, and wind up with an interesting and a really clever boxing bout, in which the woman has a long way the best of it. Bernard Dyllin, whose power as a baritone voice never seems to tire, sang a number of his descriptive and sentimental ballads and received a half dozen encores. The Nelsons, father and son, gave a highly exciting acrobatic performance, and Hickey and Cole, comedians, convulsed the audience with a number of clever feats and most amusing make-ups, closing with a comic trapeze act. Musical Green, made up to look as much like Walter Jones as possible, played on the saxophone and a lot of bottles and a new instrument consisting of a lot of reeds, from which he brought tones by pulling his hands across, wearing rubber gloves covered with rosin. Reto, an equilibrist, did a good contortion act, gliding up and down a ladder between the rounds.

The Criterion Quartette, composed of W. C. Craft, Master Blucher, Will Jones, and George Jones, late of Old Tennessee, concluded the evening's performance with some excellent negro songs. The stereoscopic views by Prof. Bernardo were also interesting. An entirely new list of performers will appear next week, and for the following week a minstrel co., headed by Billy Rice, is engaged. The attendance was large on the opening night considering the unpropitious weather, and the attendance steadily increased.

CLEVELAND, OHIO.—The attendance at the Park Pavilion was very large last week on account of its being race week. A. C. Lawrence, the baritone and imitable imitator, was enthusiastically applauded at each performance. Charles T. Orrville did some difficult and wonderful aerial acts, while Joe Kelly and Albie Woods delighted the audiences with their bright Irish comedy work.

At Euclid Beach Park the vaudeville performances will be under the management of Bobby Manchester, the well-known manager of Night Owls co. and other attractions. Mr. Manchester has engaged for this week a number of good artists, notably: A. C. Lawrence, and Clyde Phillips and Rose Nanyon in their specialties on the slack wire. This new resort is without doubt the finest west of New York, and the proprietors have shown their wisdom in the selection of Mr. Manchester as manager of the vaudeville feature.

Two Chicagoans will open a new vaudeville theatre here next month.

At Forest City Park yesterday C. P. Blutt gave a swimming exhibition.

Jean P. Weitzman, the wizard of the tight rope and slack wire, was the main attraction at Scenic Park.

PHILADELPHIA.—The attractions at the Bijou Theatre for the week combine excellence, merit and novelty, the management presenting a programme that surpasses all their previous efforts, and they reward a succession of crowded houses. The illimitable marvels, the Roscos, continue, and their act nightly creates a sensation. Srdie Cushman and Herbert Holcombe in operatic selections, Sager and Fannie Midgeley in character juvenile act, Hugh Stanton and Francesca Redding, Olympia Quartette, John J. Kennedy, George Barbier, Leonore Hasson and Carrie Thatcher, Morton and Muck, Romolo Brothers, acrobats; Charles E. Grapevine, Fish and Quigg, Carlin and Clark, German comedians; and A. O. Dunham, premier ventriloquist. Lyceum Theatre presents Max Temple Burlesque co. Sadi-Alarabi, original equilibrist, will open at the Bijou Aug. 12.

PORTLAND, ORE.—The Louvre (Fritz Stroebel, manager). The Pacific Elite Orchestra, led by Ernest O. Spitzner, in favorite musical selections, and the charming and pretty songstress, Beatrice Lorne, with her pleasing singing of "Romona," "Creep, Baby, Creep," "Sally in Our Alley," "Oh, How Delightful," and several others, drew moneyed houses week ending 26. Undenially, Beatrice Lorne seems one of the most captivating singers heard in Portland for many a day.

AMHERSTER (Felix Blei, manager): A continuance of the hold-over, and one or two new faces, as a magic programme, in which were prominently Sadie Dewey, Clara Edwards, Anita Fitzgerald, Dollie Mitchell, and Inez St. Mar, was sufficient to crowd this house week of 22:29.—WONDERLAND (J. C. Mosburg, manager): After remaining theatrically dormant for three months, this refitted and well-equipped place opened 22 to a full house, and business continued excellent to 28. Grace Laving, Sadie Dewey, Hattie Clark, George C. Trosell, Sweet Gossomede, Lou Vernon, Blanche Duprez, and Fred and William Lamont appeared during the week.

CINCINNATI, O.—This week at the Zoological Gardens the Old South with 200 negroes in singing, dancing, banjo music, and all the accessories that go to make up a picture of the South before the war is the attraction. For the week beginning Sept. 3 the Belsted-Ballenberg Band has been engaged. Juan Caido, the famous Spanish wire-walker, began an engagement at the Lagoon Aug. 3. Charles E. Berniss, of the Apollo Club, is the soloist for the week Aug. 4-10. The Iowa State Band soon comes to the Lagoon.

ST. LOUIS, MO.—Terrace Park, under the management of James A. Reilly, is doing a nice business, playing strong vaudeville artists. The Union Trust Roof-Garden made a change to-night, giving a strong list of vaudeville attractions, with Falcove and Gilbert Farley as the stars, and with the Baker Sisters, Romanca Benson, De Mora, the Draytons, Mattie Lockett, and Hi Tom Ward as lesser lights. There was a good attendance.

GREEN BAY, WIS.—The Pavilion at Washington Park was opened July 29 by Lang and Bates' Vaudeville co., E. A. Lang, manager; Ned C. Bates, business-manager; Thomas Humphrey, Harry Putnam, Howe E. Fairbanks, and E. A. Lang, composing the Gotham City Quartette; Harper Brothers and Farnham, musical artists; Prof. Kohler's living bronze statues; William Burt, pedestal dancer; R. F. Fairbanks, ballad singer; Rana, contortionist; and Bower and Atkins, sketch artists. The attendance has been very large to date.

TORRINGTON, CONN.—New York Players, under canvas, July 29-3, are giving good performances to good business. Little Mable is making a hit nightly with her dances.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business continues large. New people 29:3 The Savans, Whitney Brothers, Bartlett and May.

SPOKANE, WASH.—PEOPLE'S THEATRE (John W. Considine, manager): Week of July 22-27 Will G. Baker in A Noble Outcast. Maude Raymond, the song and dance artist, continues to amuse the audiences.

NEWBURGH, N. Y.—SANDAZ CONCERT GARDEN (Charles Hall, manager): The new people this week are Maud Bruce, Rheta Donley, and Ed. Mason. Good business continues.

JERSEY CITY, N. J.—Salter's Willow Haven Casino is doing a big business. Opening July 29-3 were Frank Cotton and his performing monkeys; Rosina, a capital male impersonator; Etta Tyron, serio-comic; Tim Cronin, Price and Steel, and the Sisters Devine.

John Mayson, a rattling clog-dancer, of this city, has formed a partnership with Ed. Walton, late of 1482. Mayson has had Willis Fickett for a partner for a number of years, and put in four seasons with Ed. Harrigan's co. Walton is tall and Mayson is short, the two extremes.

J. W. Kelly, the rolling-mill man, was a visitor 28, on his way to Atlantic City.

SARATOGA, N. Y.—HOTEL TODD SUMMER GARDEN (D. Kirkpatrick, manager): The Ladies' Mandolin and Guitar Orchestra have closed their engagement here. Those still retained are: Emily Pearce, soprano vocalist; Boland and Lawrence, vocalists; and Paul Rubens, pianist. Something entirely new in the amusement line for Saratoga will be given 6. It will be similar to the roof-garden entertainments at Koster and Bial's, New York. The seating will be in the open air.

NOTICE—IMPORTANT TO ARTISTS—NOTICE

Western Circuit of Continuous Theatres.

CHICAGO.
SOUTH SIDE (Formerly People's).
WEST SIDE (Formerly Standard).
NOW OPEN.
JOHN D. HOPKINS, Manager.

ST. LOUIS.
NEW CENTURY THEATRE
AND ROOF-GARDEN.
Opens in October.
JOHN D. HOPKINS, Manager.

CINCINNATI.
FREEMAN'S (Formerly Haylin's).
Opens Aug. 15.
W. W. FREEMAN, Manager.

PITTSBURG.
PEOPLE'S (Formerly Har-
Open Sept. 9.
HARRY DAVIS, Manager.

This circuit has been formed with a view of giving longer engagements to artists, and to avoid the long and expensive jumps from the East to the West, or vice versa. Other theatres will be added to the circuit later. Artists desiring engagements on this circuit address

Authors and Owners of Plays address **HOWARD & DOYLE, Chicago, Ill.**

JOHN D. HOPKINS, CHICAGO, ILL.

using the grounds of the Victoria Hotel, which is conveniently located on the main street. The performance will be given on a stage and will consist of the best vaudeville people obtainable in New York.

MONTREAL, QUEBEC.—The Ward Sisters, song and dance artists, and the Royal Troupe of Japanese Jugglers, were the chief attractions at Sohmer Park last week.

TORONTO, ONT.—HANLAN'S POINT ROOF-GARDEN: Owing to the very cool weather the attendance at this resort has been rather small. An excellent bill is presented, including many well-known artists, and the ever-popular Ramsay and Rich.

TOLEDO, O.—ROBINSON'S CASINO: The co. for the week of July 29-31 includes the Morrells, tumblers and slack wire; Carr and Ingram, aerial artists; Rastin Sisters, song and dance; Stella Thompson, banjo; Allen May, balladist; Miss Washburn, balladist; La Dore, female impersonator, and Mr. and Mrs. Burt, sketch artists.

PARKERSBURG, W. VA.—CASINO (James Lavin, manager): For the week of 8-10: Hayter and Wilba, Irish comic sketch; Louise Kellogg, serpentine dancer; Charles Irwin, black-face comedy; May Johnson, and the Warnings. Business good; performance attractive.

ROCKY POINT, R. I.—Pain's The Last Days of Pompeii was presented here during the week of July 29-31 and witnessed by large audiences. The production with its thrilling scenic representations and extensive display of fireworks, was gorgeous and different from anything ever seen here. In connection with the spectacle, a number of clever vaudeville artists performed, among them being Harry La Rose, spiral globe walker, the St. Belmonts, in dancing leaps through hoops filled with fireworks, the Lenton Brothers in head balancing and hat throwing and the Trass Brothers in statue posing.

The continuous performance vaudeville bill at the Forest Casino was one of merit and the co. included the Lundgrens mid-air equilibrista, John and Melly McCarthy sketch artists, Mile. Merello with a troupe of spicchi, Meehan and Raymond, the Adams duo, Edward Eagleton, Mac Gray, Mary Rostello, Riley and Wolf and the Williams Trio.

HARRISBURG, PA.—PAXTANG PARK (Lew Simmons, manager): Lew Simmons' Old-Time Minstrels appeared July 29-31 to fairly good-sized audiences. The co. is the same that filled a previous engagement with so much satisfaction to the frequenters of this popular resort. The weather has been slightly cooler than the average Summer resort attendant fancies, and in consequence the business has suffered.

NIAGARA FALLS, N. Y.—MUSIC HALL (Tienery and Mahoney, managers): Anna Chance, Hazel Scott, Boreon Longborg, Sabra Lonsdale, and McMahon and King appeared to large houses and gave excellent performances week ending 3.

SANDUSKY, O.—CEDAR POINT (Charles Baetz, manager): Ten specialty artists are offered by this popular resort for weeks of July 29-31. A laughable comedy by Baby Elephant, De Forrest Sisters, refined vocalists and duetists; John S. Stewart, Irish comedian, vocalist and dancer; Zoyarra, rolling globe act; the Deagons, Edward H. and Kattie, character sketch artists, vocalists and dancers; Lillian Marsh, transformation serpentine and Spanish dancer; and the Great One and One-Half Mason and Healy, eccentric comedians. Business continues excellent and weather fine.

SAN FRANCISCO, CAL.—The same crash continues at the Orpheum. Johnny Carroll, the Bland Sisters, Maud Harris, and the Garbellas were in the bill last week. The Jordan Family of acrobats is the new attraction billed for next week.

The Whitney Brothers, musical stars, rejoin Rice and Barton's company the coming season.

The California team, Hadley and Hart, left for Denver.

BETHLEHEM, PA.—MANHATTAN PARK (Lehigh Traction Co., managers): C. Fred Cope, one of the great-est of trick bicycle riders, drew large audiences July 22-27. Prof. Trainer, a daring athlete, is attracting many people to witness his thrilling balloon ascensions and parachute descents.

OBITUARY.

Eugene Blumenthal, aged 30, a brother of Oscar Blumenthal, the German dramatist, committed suicide last Tuesday night at the Great Northern Hotel on the Bowery by taking prussic acid. He came to this country about ten years ago and had been unfortunate. The deceased left a letter for Adolph Selig, of 10 Second Avenue, a friend, one for the Coroner, telling that official to give his body to a medical society, and a third for his brother.

William Sidney, the oldest manager in England, died on July 21. He was seventy-four years old and had been a notable manager for fifty years. For the last ten years he had been connected with the Messrs. Gatti in all their Adelphi Theatre productions, and he was considered the best melodramatic stage director in that country. Mr. Sidney was specially brought to this country on several occasions to stage productions, the last time by Henry T. French for *The Woman's Revenge* only last Summer. The deceased was father of Fred. W. Sidney and Clara Law-Gisliko.

Thomas Patton, one of the best known and most highly respected residents of Long Branch, and a great friend of the theatrical profession, died at that resort last Tuesday of Bright's disease.

John T. Huntley died last Sunday at Mamaronock, N. Y., in his sixty-ninth year. He was an old-time minstrel, who retired from the stage some years ago to go into the hotel business. First he opened a resort at Catskill Village, on the Hudson River, and for the past ten years he kept the Harbor Island Hotel at Mamaronock, which was liberally patronized by members of the theatrical profession. He was an excellent singer and played the guitar and harp very effectively, while as a dancer he was equalled by few if any of his competitors in his particular line of stage dancing. He was also noted as an impersonator of "wences." Early in his career he became a popular performer at Barnum's Museum. He then joined Campbell's Minstrels, and afterwards performed with various other minstrel organizations. At one time he was associated with the business enterprises of the Morris Brothers in Boston. He married the widow of Matt Peel, and she survived him. The funeral will take place to-morrow (Wednesday) at two o'clock p. m. Mr. Huntley had been suffering for over a year from a complication of heart and kidney troubles which he knew would terminate fatally, but he retained a cheerful disposition up to the very hour of his death. He was a most delightful companion, an excellent story-teller, and the soul of good nature and generosity. His death will be greatly deplored by legions of friends.

William Sidney, stage-manager of the Adelphi Theatre, London, Eng., for a long time and who came to this country to stage *Harbor Lights*, died in London on the 21st ult. He played the Judge in *A Woman's Revenge* at the American Theatre in 1894 and sailed for England shortly after. His son, Fred. Sidney, is in this country and married to Kate Vandenhoff.

Dr. Albert F. Tracy died in Westfield, Mass., on July 18, of consumption, after an illness of two years. The deceased was the husband of Hattie Schell, and had many friends in the profession. He was widely known throughout Western Massachusetts.

Harry Trayer died in Philadelphia on July 21 of typhoid fever, aged about forty. The deceased was a native of New York. He was well known as an actor with Booth, Barrett, McCullough, and other stars. He won special note as a stage-manager, and was quite successful for a time on the road with his own companies, one of which he took to Europe. Mr. Trayer was for a period assistant stage-manager at the Union Square Theatre. Last season he spent on the road with A. Cracker Jack. His wife, professionally known as Marion Percy, survives.

MATTERS OF FACT.

Lilly Post, who returned from Europe last week, has not yet signed for next season.

Arthur Giles, whose portrait is printed in this issue, is at liberty for the coming season. He is a clever actor, and has filled places in many first-class companies.

The costuming of John W. Isham's Octoroon company will be elaborate, and Lafayette W. Seavey has painted four elaborate sets of scenery for the attractions. Rehearsals will begin at the Olympic Theatre, Harlem, on Aug. 12.

Addison Pitt may be engaged for light comedy and juveniles. He was with Richard Mansfield the entire season of 1894-95, and has just terminated a successful engagement with the National Theatre stock company, Washington.

A cultured elocutionist and teacher is wanted at once by reliable person, whose address is 129 East Twenty-eighth Street, New York.

June Stone, the versatile comedian, is at liberty for next season. He may be addressed at this office.

William Heywood, of Duluth, Minn., wishes to hear from first-class concert artists in all branches.

A Western circuit of continuous theatres has been formed by John D. Hopkins, of Chicago, embracing that city, St. Louis, Cincinnati, and Pittsburg. This circuit will enable vaudeville artists to avoid the long jumps between continuous performance houses in the West, and will be enlarged during the coming season to cover greater territory. Communications should be addressed to J. D. Hopkins, Chicago.

Genevieve Beaman, who was last season with Thomas W. Keene, is at liberty to consider engagements for the coming season. She is at present in Italy, but she will sail on the *Kaiser Wilhelm II.* on Aug. 8, reaching New York about the middle of the month.

Frank Kemble, who was formerly with Lawrence Barrett and also with Madame Modjeska, is disengaged. He may be addressed at 246 West Twenty-fourth Street.

E. H. Walsh will be in advance of A Baggage Check next season.

Lillian Burnham is disengaged for soubrette or ingenue parts. She is staying at Allerton, Mass.

In another column will be found the call for A Modern Mephisto company. The members of the organization are requested to assemble at the Gayety Theatre, Brooklyn, on Aug. 12 for rehearsal.

Bernice Howard-Jossey may be engaged for soubrettes, ingenues or boys' characters.

William Jossey has not yet signed for next season. He is a juvenile and singing comedian.

Goldwin Patten, whose elocutionary powers have been very favorably commented upon by the Washington press, is open for engagement with some company playing the legitimate drama. He may be addressed in care of this office.

A young lady will pay \$200 for a reliable engagement. Address A. B. C., this office.

Wilhelmine Ertz, who was one of the favorite pupils of Lamperti, is meeting with remarkable success in her instruction in voice development and training for the operatic stage. An interview with her will impress the most skeptical of the efficacy and the results of her method. She may be addressed at the Carnegie Hall Studios, or this office.

Ethel Barrington has not yet signed for next season. She was reported as having been engaged with In a Big City, but such is not the case.

Professionals stopping in Omaha, Neb., will find Messrs. J. E. Markel and Son, proprietors of The Millard, offering every inducement for their patronage and every accommodation for their comfort. It is a strictly first-class and up-to-date house.

Manager L. E. Richie, of the Richie Theatre, Brownsville, Pa., wishes to book attractions at once for his new house, which is lighted by electricity, and is commodious and complete in every respect. It is located fifty-four miles from Pittsburg, and has a large population to draw upon. Attractions should bear this point in mind when arranging their openings and jumps.

Alice Irving is at liberty for leading business, either emotional or comedy.

After Nov. 1 next the Home Opera House, St. Johnsbury, Vt., will be under the management of W. T. King, who is now ready to book attractions. He will play strictly first-class companies, and but one every ten days.

Alice Kausar has several good plays on hand which she will sell outright or on royalties to responsible parties. Among others she highly recommends an original society comedy-drama with a small cast and a splendid woman's part; a rather sensational but highly effective melodrama that has been tried successfully in England; a strong and interesting drama for two strong actresses; a new, bright and clever comic opera, by two well-known authors; a number of good farce-comedies, American, English and

THE MIMIC FOUR

Perform a burlesque which is called **IT WILL BE!** Sounds like **TRILBY** but it isn't!
BICEST HIT OF THE SEASON IN NEW YORK.

BOOKED AS FOLLOWS: Exposition Hall, Milwaukee, week Aug. 5; Masonic Temple Roof Garden, Chicago, Aug. 12-24; Park Theatre, Boston, Aug. 26-Sept. 7; Holmes' New Star Theatre, Brooklyn, week Sept. 9.

William Van Duzer, **LITTLE BILLIE & FRILBY**, Paul F. Nicholson, Jr., **TAFFY**, A. L. Brock, **THE LAIRD**, James Horan, **OVERALL**

Address **WILLIAM VAN DUZER, Business Manager,** En Tour, or Mason Office.

CHAS. F. WALTON & MAYON

Past three seasons with **RICE'S "1898" CO.** (The Tall Conspirator.) Past four seasons with **EDW. HARRIGAN'S CO.** (The Funny Little Tailor.)

Would like to arrange with A-1 Farce-Comedy, Burlesque or Vaudeville Combination. Have one of the strongest and most novel specialties on the vaudeville stage. Address **WALTON AND MAYON, 273 Fourth Street, Jersey City, N. J.**

THE ORIGINATORS "THE BLOOMER GIRLS" (Copyrighted).

Nellie Lillian **HAWTHORNE SISTERS** Lola

Address, Lock Box 24, Bath Beach, L. I.

TOM BROWNE & EDITH HOYT

(THE WHISTLER.)

With Robinson's A FATTED CALF Co., Season 1895-96.

French. Information about these plays will be given by Miss Kausar upon either written or personal application at Room 6, 1432 Broadway.

A good repertoire company can book Fair week, Sept. 16, at the Grand Opera House, New London, Wis.

Emyline Barr, last season with the Alabama company, is at liberty and may be addressed in care of this office.

After the closing of the regular Summer season at Ubrig's Cave, St. Louis, on Aug. 25, managers can lease that house or play on percentage for four or five weeks. This excellent opportunity to book will not remain open long.

Members of the Sol Smith Russell company are called for rehearsal at the Grand Opera House, Toronto, Ont., at 10 A. M., Aug. 15.

Helene Constantine has just returned from Paris with new dances, exact reproductions of these given by Loie Fuller in Salome. She is prepared to accept engagements either in New York or on the road.

Marion P. Clifton, who is so widely known for her clever character work in old women's parts, is at liberty and may be addressed at 242 West Twenty-fifth Street.

Ida Bourgette, concert soprano, is disengaged. James F. Byth, who for the past three seasons was in advance of The Devil's Auction company, is at liberty and may be addressed at this office.

Nellie Ganthony may be addressed at 36 West Twenty-fifth Street.

In our advertising columns will be found the announcement of Madame and Signor Isaia, theatrical costumers. They are prepared to furnish all kinds of costumes for opera, ballet or pantomime at short notice and at moderate prices.

Clarence Rogerson has resigned his position as musical director of the Murray-Lane Opera company in order to accept an engagement with the American Extravaganza company in the same capacity.

The Bijou Theatre, Wilmington, Del., is now booking attractions for next year. The house is all new, lighted by electricity and has a good orchestra.

A good attraction for Labor Day, Sept. 2, is desired by the Academy of Music, Haverhill, Mass.

A good manager or advance agent may be secured in Charles L. Young, who may be addressed in care of this office.

If the daily congregation of managers and professionals at the Packard Dramatic and Musical Agency is an index of next season's business we can certainly hope for the improvement THE MIRROR has foreshadowed. Mrs. Packard is busy night and day selecting talent for the following attractions: Robert Downing, Lillian Lewis, A Fatted Calf (two companies), A Ride for Life, A. Y. Pearson's attractions, Walter Kennedy, Jolly Old Chums, Grimes' Cellar Door, J. S. Murray Opera company, Noss Jolli-

ties, the Gormans, Donald Robertson's repertoire company, G. E. Lothrop's Boston stock, Carnecross Opera company, Lindsay's comedians, John W. Dunne, Nellie McHenry company, Bubb Comedy company, Derby Mascot, Carl Haswin's Silver King company, Lillian Kennedy company, Courtenay Thorpe, the George Leslie company, Charles F. Atkinson's Boston stock, etc.

Reading, Scranton, Wilkesbarre, Allentown and Altoona are familiar to all theatrical managers as the Misher or Pennsylvania circuit, with John D. Misher, of Reading, Pa., as now represented in New York city by the H. S. Taylor's Managers' Exchange, 1244 Broadway, where all communications relating to this circuit can be attended to.

Mrs. Jennie Kimball wants to hear at once from musical director, singing comedienne, prima donna soprano, and chorus ladies. All must be first-class people.

Harry J. Bagge has returned from a yacht cruise very much tanned and the picture of health. Although in receipt of several offers for next season, he has not yet closed.

West Lynne, the play which Lucille Western had accepted, and whose production was postponed owing to that talented woman's untimely death is offered for sale. Terms and particulars may be secured of Mrs. Jane English, Miss Western's mother, Forrest Home, Holmesburg, Pa., or Martha Lafitte Johnson, 3403 Walnut Street, Philadelphia.

Elsie Adair, the dancer, who has danced herself into favor over most of the globe, and Walter Vanderlip are disengaged and can be signed for comedy, farce or vaudeville.

"N. M. A." care this office, wishes engagement as property man with a road company. He has acted in a similar capacity in a local theatre.

Benjamin Mears, a young juvenile actor of experience, is open to offers from first-class attractions, the legitimate preferred. He is well read in all the Shakespearean plays, and is the possessor of a good wardrobe. He may be addressed care this office or 789 1/2 Dean Street, Cleveland, Ohio.

A first class attraction is wanted for the opening night, during the week of Sept. 1, of the Russwin Lyceum at New Britain, Conn., by Managers Gilbert and Lynch.

Gustav Frohman has secured the lease of the Schiller Theatre, Chicago, taking possession of the house Aug. 24. Ira La Motte will be Mr. Frohman's resident manager. Managers holding time for this house for next season should communicate at once with Mr. Frohman at the Standard Theatre, Broadway, New York.

Nellie Rosebud, the clever little comedienne and soubrette, who made such a hit in the principal role in A Summer Blizzard last season, has not yet closed.

CLYDE PHILLIPS.

Juggling, and Slack Wire, and ROSA NAYN ON, Revolving Globe and Flying Sailor.

PROFESSIONAL CARDS.

MISS MABEL AMBER
TRILBY.

Season 1895-96.

Address 33 West 63d Street, New York.

ANNIE LEWIS
AT LIBERTY.

Address Chevy Chase, Md.

ALICE MONTAGUE & WEST ROYER
AT LIBERTY

High-Class Comedy-Musical Act.
For farce-comedy or vaudeville co. Big success last week at Madison Square Roof-Garden. Everything new for the coming season. Have added several big novelties. Both play parts.
Address St. James, L. I., for four weeks.

ADELAIDE FITZ ALLAN
Leading Business with Clara Morris.

Season 1895-96.

Address Agents or Mirror office.

LYDIA (YEAMANS) TITUS

FREDERICK J. TITUS, Business Manager.

Low's Exchange, 949 Broadway, New York City.

ALICE CARLE
LEADING CONTRALTO.

TIVOLI OPERA HOUSE, SAN FRANCISCO, Season 1895-96.

CLARENCE ROGERSON
Musical Director David Henderson's American Extravaganza Co.
IN SINGING SEASON '95-96.

C. G. CRAIG

"UNCLE NAT" in SHORE ACRES season 1894-95.

ALSO

AT LIBERTY.

FRANKIE BUCHANAN CRAIG
(Characters and Old Women.)

Address "Glen Craig," Cobourg, Ont.

EMILY STOWE
Character and Light Comedy.

Invites offers—Summer and next season.

Address Mirror.

LEOLA BELLE
Leading Soubrette

HANLON BROTHERS SUPERBA COMPANY.

Season 1895-96.

Address Mirror.

MARIE JANSEN
Address this Office.

HARRY CORSON

CLARKE
Summer address, Manhattan Beach, Denver, Colo.

JAMES F. BYTH
MANAGER OR ADVANCE.

Five Seasons with W. J. Gilmore's Ten King Opera and Twelve Temptations. Three Seasons with Chas. H. Yale's Devil's Auction.

AT LIBERTY.

Address Mirror office.

NATALIE MAYER
AT LIBERTY.

Portia, Lady Anne, Parthenia, Dandemonia, Juliet, Virginia, Ophelia, Julie de Mortimer, Etc.
Address this office.

DISENGAGED.

A. MILD BENNETT, Manager or Agent. Late Manager Gustave Frohman's Jane, Charles Frohman's Charley's Aunt. Four years of Bennett's Dramatic Exchange.

GRACE BROOKS-BENNETT, Ingenue or light Juveniles. Ela in Charley's Aunt, Mrs. Chadwick in Jane, Margerie in Men and Women. See MRS. PACKARD, or address Grand Opera House, Washington, D. C.

BEATRICE INGRAM.
Ingenue and Comedienne.

McCallum Stock, Peak's Island, Me., for the season At liberty after Sept. 1. Address Mirror.

GEORGE L. STOUT.

Straight Character and Comedy Old Men. FLORENCE S. HASTINGS, soubrette, ingenue, boys. LITTLE MONA, child actress; jointly or separately. AT LIBERTY. 21 Hayden St., Toronto, Ont.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.



AGNES CARLTON

Soubrette

ALPHONSO PHILLIPS

Juvenile

Engaged for 1895-96.

Address Great Western Printing Co., St. Louis, Mo.



ROBT. DROUET

Count De Neipperg—Mme. Sans Gene—Season '95 '96.

MAGGIE FIELDING
Engaged for Season 1895-96 with Charles Frohman's THE MAN UPSTAIRS, and THE FOUNDLING.

MR. AND MRS.

BERT COOTE
Address Coote's Nest, Morris Cove, Conn.

CHARLES WAYNE
Packard's Exchange, 47 West 38th Street, New York.

INVITES OFFERS.

ALICE IRVING
LEADING BUSINESS-EMOTIONAL OR COMEDY.

DISENGAGED—1895-96.

Address Flat B, 4245 Cottage Grove Ave., Chicago, Ill.

MR. BARRON BERTHALD
PRIMO TENORE.

Address until Sept. 1, 37 Culver Park, Rochester, N. Y.

CLARA DAYMER
Leading

HAVLIN'S THEATRE STOCK, CHICAGO.

MELVILLE STOLTZ
Representing Twentieth Century Girl.

48 Strand, London, England.

Miss VICTORY BATEMAN
LEADING BUSINESS.

Season 1895-96.

"BURMAH," Boston Theatre.

Mrs. ROBERT B. MANTELL
DISENGAGED.

Address 207 W. 98th St., or agents.

PERCY PLUNKETT
COMEDY OLD MEN

(Nothing else.)

"Percy Plunkett, who appeared in 'Yankee Notions' at the Grove Street last night, has not been in the city since he came here with Scanlan eleven years ago. The comedy in which he appears gives him ample scope for good acting. His performance of Hank Smock is most excellent.—San Francisco Press.

Address, 462 Amsterdam Avenue, New York.

FANNY BLOODGOOD
SOUBRETTE.

Engaged season 1895-96 with IN A BIG CITY.

Address Mirror.

AL. H. WILSON
Representative German Comedian.

With IN A BIG CITY season '95-96.

Address Mirror.

HALLEN MOSTYN
At Liberty. Address this office.

PROFESSIONAL CARDS. | **PROFESSIONAL CARDS.**
HELENA MODJESKA
 Rep. CHARLES ROBERTA CHLAPOWSKI.
 MR. FRANK L. PERLEY
 Is their sole business representative, and that all communications should be addressed to him, care this Office.

David Torrence

Disengaged. **LEADING BARITONE**
 Posing Master Opera Co., Season '94-95. Address this office.

Dorothy Denning

Comic Opera, Farce Comedy, Burlesque Specialties.
 Address this office.

Juliette Corden

Whitney Opera Company.
ROB ROY. **PRIMA DONNA SOPRANO.**
 1894-95.

Criptide Palmoni

WITH STUART ROBINSON. SEASON '95-96.
 Box 71 Thomaston, L. I.

Fred. C. Whitney

Directing tour of
 Whitney Opera Co., in De Koven and Smith's
ROB ROY.
 The Greatest Success of the Times.

NELLIE BRAGGINS

GRACE DARLEY in RORY OF THE HILL.
 Season 1895-96. Address this office.

MR. FRANK DANIELS

And His Comic Opera Company,
 PRESENTING HARRY B. SMITH AND
 VICTOR HERBERT'S NEW OPERA, **THE WIZARD OF THE Nile**
 KIRKE LA SHELLE and ARTHUR P. CLARK, Sole Proprietors and Managers.
 Permanent address, The Casino, New York.

Mr. John Keefe
 YANKEE CHARACTER COMEDIAN
 (with specialty).
 Address, Manhattan Beach, Long Island.

BESSIE BYRNE

Late of London.
 Will negotiate with managers for the production of her own plays, THE VALE OF CEDARS, THE
 CIVIL MARRIAGE and CHARLOTTE CORDAY, or will accept starring engagements.
 Address room 212, N. Y. World office.

SEASONS 1891-2 **Jeannette St. Henry** SEASONS 1894-5
 DE WOLF HOPPER "WAND" PAULINE HALL
 1893 "PANDORUM" "DORCAS"

"ABSENTHIA" (Kismet).
 Tremont Theatre, Boston, or Roberts and Ebert.

Henrietta Crosman

No. 30 Gates Avenue, Montclair, N. J.

CARRIE LAMONT

Leading Sourette
JOLLY OLD CHUMS Address Mirror.
 Season 1895-96.

GEORGE E. LASK

Correspondence solicited with artists desiring en- | Specially engaged Stage Director TIVOLI OPERA
 gagements. State lowest salary. HOUSE, San Francisco, Cal.

SELMA HERMAN

Address care this office.

J. ALDRICH LIBBEY

OPERATIC BARITONE.
AT LIBERTY. Address Agents, Hageman and Jones, 202 West 37th Street, New York.

PROFESSIONAL CARDS. | **PROFESSIONAL CARDS.**
DAVID BELASCO

Address 19 West 44th Street, New York.

Miss Ellen Vockey

AT LIBERTY FOR NEXT SEASON.

EMOTIONAL AND COMEDY, GOOD PIANIST.

Address Mirror.

MILTON NOBLES

Havlin's Theatre, Chicago, Aug. 4, four weeks in
 repertoire of his own plays. San Francisco and Pa-
 cific Coast to follow.

Without doubt the first vocal master in the West.—Chicago Tribune.

R. Cuttriss Ward,

VOCAL INSTRUCTOR
 Operatic Singing and Acting.
 Studio: 959 Pullman Building,
 Chicago.

His superior as a vocal teacher does not exist.—Chicago Journal.

Graduates of this
 School have been
 placed with the Bos-
 tonians, Lillian Rus-
 sell Opera company,
 Corried Opera com-
 pany, Hinrich Grand

Opera company, Ar-
 censon's New York
 Casino Opera com-
 pany, Marie Tempest
 Opera company, Tas-
 ary Grand Opera
 company, and other
 famous organizations

BESSIE BONEHILL

Address this office.

FRANCES OLNEY

WILL STAR SEASON 1895-96.
 IN A NEW COMEDY.

Lulu Tabor

LEADING IN OLD KENTUCKY.
 SEASON 1895-96.

AT LIBERTY

Charles A. Mason

German or Negro parts, with strong specialty. Responsible managers only.
 Address Mt. Clemens, Mich.

HARRY KELLY

Eclectic Comedian. At liberty for summer and next season.
 Address this office.

Lizzie MacRichol

PRIMA DONNA CONTRALTO. ROB ROY.

Address this office.

Helen Rainsley

AT LIBERTY SEASON 1895-96

PRIMA DONNA SOPRANO.

Permanent address 908 Seventh Avenue, Altoona, Pa.

GEO. W. DENHAM

Sol Smith Russell, Season 1895-96.

Address Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

LILLA LINDEN CONTRALTO, DISENGAGED

Will Receive Offers for Comic
 Opera or Musical Comedy.

Address Hotel Grenoble.

Edward M. Favor

AT LIBERTY.

Address Rutherford, N. J.

HELEN RUSKIN

And Her DRAMATIC COMPANY.

Parthenia, Lady of Lyons, Vera (Mother), Pauline (Called Back).

Under the sole management of J. H. SANDERS season 1895-96.

Richard Harlow

ENGAGED.

Address, after June 20, care of BROWN, SHIPLEY & CO., Bankers, London, England.

PROFESSIONAL CARDS.

JOSEPH HART

As A GAY OLD BOY—Next Season.

Address care D. W. TRUSS & CO., 18 E. 23d Street, New York.

CARRIE DEMAR

LEADING SOUBRETTE.

A GAY OLD BOY—Next Season.

ANNA BOYD

Disengaged 1895-96.

Address 243 West 50th Street, New York.

MAUD HASLAM

Re-engaged

FROHMAN'S TOO MUCH JOHNSON CO.

Season 1895-96.

Address this office.

ISABELLE URQUHART

AT LIBERTY.

Address this office.

FANNY MCINTYRE

Special engagement of two weeks, Forepaugh's Theatre, Philadelphia.

Address Mirror.

CHERIDAH SIMPSON

SEASON '95-96, PRIMA DONNA PASSING SHOW.

Also Concert Pianiste. Late William Hory's Plans.

Address 232 W. 128th St., City, or this office.

JOHN PEACHEY

BARITONE

AT LIBERTY.

Address 18 Oval Road, Regent's Park, London, Eng.

HELEN BEAUMONT

COMEDY AND HEAVEN.

DISENGAGED.

Mirror Office.

GEORGE HALLTON

ENGAGED.

FUDENHEAD WILSON COMPANY.

WILLIAM COURTLEIGH

DISENGAGED.

Address Mirror.

MR. PAUL GILMORE

Late Leading in IN OLD KENTUCKY.

Season 1895-96 Leading in DARKEST RUSSIA.

Address Mirror.

MISS LOUISE EISSING

PRIMA DONNA SOPRANO.

AT LIBERTY.

Address this office.

HENSHAW AND TEN BROECK

PASSING SHOW.

Address this office.

MABEL PAIGE

Starring in a Repertoire of MUSICAL, OPERATIC, AND FARCE COMEDIES.

Weak stands only. Time filling rapidly for 1895-96.

H. A. HOSLEY, Manager, Roanoke, Va.

Emma R. Steiner

(Conducting Metropolitan Orchestras and New York Ladies' Orchestra.)

Composer of LA BELLE MARGUERITE, DAY DREAM (Trevor's), FLEURETTE, THE VIKING, THE

Residence, 30 West 61st Street.

Address, Steiway Hall, New York.

PROFESSIONAL CARDS.

FREDERICK HALLEN

Sole Manager 20th Century Girl.

MOLLY FULLER

The 20th Century Girl Next Season.

JOHN T. KELLY

MANAGER in 20TH CENTURY GIRL, Season 1895-96.

Summer address, "The Oaks," Mt. Clemens, Mich.

DOROTHY MORTON

AS

FRANCESCA IN THE FENCING MASTER.

SEASON 1895-96.

B E R G M A N

HENRY

Address New Winthrop Hotel, Winthrop Beach, Mass.

MRS. A. YEAMANS

DISENGAGED.

Address Mirror.

WILLIAM H. MAXWELL

FRANCOIS and PAT CLANCEY in THE OLD HOMESTEAD.

Baritone Solo Vocalist.

Season 1895-96.

Address this office.

MR. CHARLES H. HOPPER

IN

THE VALE OF AYOCA.

Permanent address, Herald Square Theatre, New York.

MR. HENRY MILLER

Empire Theatre, New York.

JOSEPH FELAN

DISENGAGED.

Five years Treasurer—N. Y. theatres.

Address this office.

SIBYL JOHNSTONE

TRILBY.

AT LIBERTY.

Address this office.

FOREMAN AND WEST

EDGAR

JULIA

COMEDIAN.

At Liberty.

SOUBRETTE.

Singing and Dancing Specialties.

Leading Comedy Roles.

Past two seasons, Across the Potomac.

CHARLES PLUNKETT

COMEDY OR COMIC OPERA.

Address this office.

CHARLES B. HANFORD

Will star during the season of 1895-96 with ELIHU L. SPENCER and SONA O'BRIEN as joint stars. REPERTOIRE—Virginia, Merchant of Venice, Othello, Romeo and Juliet, Damon and Pythias, Venice Preserved, and Julius Caesar.

Permanent address: 26 F Street, N. W., Washington, D. C.

NETTIE BLACK

PRIMA DONNA SOPRANO.

Invites offers for Summer and next season. Opera, Comedy or Burlesque.

Address Mirror.

ANNIE MACK BERLEIN

At Liberty.

LEADING JOSEPH JEFFERSON TWO SEASONS.

Address, 225 Wadsworth Avenue, corner West 127th Street, New York.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York City Post Office.

A. C. Lawrence

Nature's Imitator and Phenomenal Baritone. Address Minn.

Alida Cortelyou

Wilson Barrett Co. Low's Exchange, London.

A. G. Kranz

Character and Comedy. At liberty. Address Minn.

Alvin Drehle

Mus. Sam Cone Co., 104-105-96. Address Minn.

Amy Lee

At liberty June 2.

Alfred Young

Care American Acad. of Dramatic Arts, 19 W. 4th St.

Archibald Lawrence

Baritone. Farce Comedy. At liberty. Address Minn.

Arthur Giles

At liberty. Address Minn.

Addison Pitt

Light comedy or juveniles. 111 W. 4th St., N. Y.

Charles Kirke

Comedian. Address this office.

Dean Raymond

Light comedy or juveniles. At liberty. Minn.

Frank Holland

Lending "The Smugglers" '94-95. At liberty '95-96.

Frank E. Morse

Rep. Fanny Rice Co. Season '95-96. Address Minn.

Fannie Frantzell

Address Minn.

Fanny Denham Rouse

At liberty. Character Comedy, first Old Woman.

Franklyn Hurleigh

A. M. Palmer's Trilby Co. Garden Theatre.

Frankie B. Wotene

Ingenu, Sourette and Juvenile. Address Minn.

Frank Kemble

Late with Lawrence Barrett and Modjeska. 240 W. 24th St.

Goldwin S. Patten

At liberty season 1895-96. Address Minn.

Gilbert Gregory

Invites offers for next season. 220 West 26th St.

G. Herbert Leonard

At liberty. Address A. O. O. F., 29 W. 26th St.

H. W. Frillman

Race. At liberty. Marks & Norman, 25 W. 30th St., N. Y.

Harold Grahame

At liberty. Heavy.

Herbert Hall Winslow

Dramatist. Room 514, Abbey's Theatre Building, N. Y.

Ida Bourgette

Concert soprano. At liberty. Care Marks and Norman.

Ida Mulle

Invites offers for season '95-96. Address Minn.

John H. Oakes

Musical Director. 660 N. Sixth Street, Philadelphia.

Joseph W. Richards, Jr.

Juvenile and Light Comedy. Address this office.

Laura Burt

Disengaged. Address 329 W. 4th St., New York.

Leslie Haskell

With Charles Frohman's Charley's Aunt Co.

Louie Pearce

At liberty. Sourettes, ingenues and boys. Minn.

Lillian Andrews

Summer engagement, Peak's Island, Me.

Lilly Post

Prima Donna Soprano. Address Minn.

Miss St. George Hussey

Irish Character Actress and Singer. Box 56, Newtown, L. I.

Miss Lillian Burnham

At Liberty. Sourette and Ingenu. Box 24, Allston, Mass.

Miss Loduski Young

Lending. At liberty. 1747 Madison Ave., N. Y.

Marion P. Clifton

Disengaged. Address 302 W. 26th Street, New York.

Malcolm E. Russell

At liberty. Characters. Address Minn.

Mr. C. F. Lorraine

Race Cantata Vocalist and Actor. Box 56, Newtown, L. I.

PROFESSIONAL CARDS.

Mrs. Sam Charles

At liberty. Characters. 119 Sacramento Ave., Chicago.

Mrs. Louisa Morse

Disengaged season 1895-96. Address care J. J. Spier.

Maud Dunbar

Ingenu. Disengaged. Address Minn.

Miss Nellie Ganthony

36 West 24th St., City.

Mrs. Georgie Dickson

Disengaged. Agents or Minn.

Miss Vivien Edsall

At liberty. Address care Minn.

Neil Litchfield

Vankee Comedian. At liberty. Hartwell, Ohio.

Nellie Yale Nelson

At liberty. Address St. George Hotel, Brooklyn.

Riley C. Chamberlin

Comedian. Edie Elder Co. Address Minn.

Richard Sherman

Engaged. Address Minn.

Robert Sawin

Juvenile, Light Comedy. 287 Ashmont St., Dorchester Mass.

Rose Osborne

Lends. At Liberty. 316 West 31st Street, N. Y.

Rosa Cooke

At liberty. Atlantic Hotel, Coney Island, L. I.

Stewart W. Murray

Curtis Stock Co., Academy of Music, Buffalo.

Thomas J. Lawrence

Address 16 Gramercy Park, New York.

Violet Campbell

Heavies and dialect. Address Minn.

Will R. Wilson

Dramatist. Room 514, Abbey's Theatre Building, N. Y.

Wm. J. Rostetter

Musical Director. At liberty. 77 W. 92nd St., N. Y.

Wm. Talbot Raymond

Iri-hand character actor and singer. Long Branch, N. J.

ELOCUTION, ACTING, ETC.

THE NEXT TERM

—OF THE—

Lawrence School of Acting

104 WEST 42ND STREET, NEW YORK.

Will Commence Monday, Sept 2

This is the oldest School of Acting in the country, having been established in 1890, and is fully equipped in all respects.

Circulars giving full particulars may be had on application to

EDWIN GORDON LAWRENCE, Director.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC

737 Prospect Place, Brooklyn, E. D.

(Between 56th and 57th Streets.)

TERMS MODERATE.

Refers by permission to Jennie Bartlett Davis.

MR. PARSON PRICE

(Tenor—Pupil of Garcia.)

VOICE CULTURE

In all its branches: Speaking and Singing. Teacher of

JULIA MARLOWE-TABER. Endorsed by

FANNY DAVENPORT, ADA DOW CURRIER, Etc.

Send for Circular. 10 E. 17th Street, New York.

HELENE CONSTANTINE

At liberty. Just arrived direct from Paris with

LOUIE FULLER'S

Latest creations in dances from the pantomime of

Salome. **CONSTANTINE, Mgr.,** 26 W. 27th St., N. Y.

MR. HARRY PEPPER

Will receive pupils at his

NEW STUDIO.

Ballad and Song Singing a specialty.

87 West 43d Street.

CHICAGO SCHOOL OF ACTING.

Apply to

HART CONWAY, Director.

Schiller Theatre Building, Chicago, Ill.

MISS WILHELMINE ERTZ,

Pupil of Lamperti the Elder.

Voice production a specialty. Vocal faults corrected.

Artists coached for operatic, ballad, or choir singing.

Room 1208, Carnegie Studio, Cor. 7th Ave. and 98th St.

ROSE BECKETT.

Originator and arranger of new dances. Just in-

vented new and novel up-to-date dance called Cupid

and Psyche on Wheels. 214 W. 42d St.

MME. EUGENIE PAPPENHEIM,

THE CELEBRATED PRIMA DONNA.

Vocal instruction. Studio "The Strathmore," Broad-

way, cor. 32d St.

STAGE DANCING—MRS. ELAINE HENDER.

The eminent teacher of artistic dancing. Pianist at all

evenings. Studio: Rooms 9 and 10, 4 West Fourth

Street, New York.

MANAGERS' DIRECTORY.

THEATRES.

ALBANY, N. Y.

HARMANUS BLEECKER HALL

WOODWARD & DAVIS, Lessees.

Leading attractions only. Combinations desiring time, so as not to conflict with those holding contracts for season, apply to

JULIUS CANN.

Booking Office, Empire Theatre, N. Y.

ADRIAN, MICH.

CROSWELL OPERA HOUSE

Ground Floor. New Scenery. Electricity and Gas. Population, 12,000. Capacity, 1,100. Limited number of first-class attractions.

WANTED—A good repertoire company with band for Fair date, week of Sept. 23.

W. E. COOK, Manager.

BETHLEHEM, PA.

CENTRAL HALL

Most central location in the three Bethlehems. Seats 1,000. Everything new. Bookings now open for '95-96. Good opening attraction desired. Address

SCHAEFFER & ECKHARDT, Mgrs.

ELLWOOD CITY, PA.

ELLWOOD CITY OPERA HOUSE.

Population, 3,000; 14 miles south of New Castle. Seating capacity, 600. Now looking next season.

BOUTWITT & WOOD, Managers.

New Castle, Pa.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Only Opera House in Northern Cambria Co. 25,000 opera-going people. Seating capacity, 1,000. Now booking Season of 1895-96. Address

JAMES WENDEL, Manager.

LACONIA, N. H.

FOLSOM OPERA HOUSE

Now looking for season 1895-96.

J. F. HARRISMAN, Manager.

MILWAUKEE, WIS.

ACADEMY OF MUSIC

STATE FAIR WEEK, SEPT. 15-22, IS OPEN.

It is the banner week of the year in Milwaukee and an immense week's business can be assured the right kind of a company. Address at once.

AM NOW BOOKING FOR 1895-96. A few OPEN SUNDAYS. Our Sunday patronage is immense.

Address

G. H. YENOWINE, Manager.

NATCHITOCHES, LA.

OPERA HOUSE

Open time with the American Theatrical Exchange.

NORRISTOWN, PA.

NORRIS THEATRE

New Opera House. Electric Light, Steam Heat. Seating capacity, 1,000. Stage 40x50; 65 feet to gridiron. First-class attractions wanted. Wanted—500 opera chairs and complete new set of scenery. Will sell cheap 500 chairs and complete set of small-size scenery.

EDDIE O'BRIEN, Manager.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Only theatre in city. Ground floor. Capacity, 1,000.

NICKY AND LUTOV, Props.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,500.

J. E. WILLIAMS, Manager.

PHILLIPSBURG, PA.

PIERCE'S OPERA HOUSE.

I have leased the above named Opera House for the season of '95, '96, and shall be pleased to hear from reliable managers. All parties holding contracts for this house please write.

THOMAS BYRON, Manager.

PITTSBURG, KAN.

PITTSBURG OPERA HOUSE

Population 10,000.

ONLY THEATRE IN THE CITY.

Capacity, 600. New scenery. Only first-class attractions

McKim and Lane, Managers.

RAVENNA, OHIO.

REED'S OPERA HOUSE

Now looking for season '95-96. All contracts made by former manager will hold good. House thoroughly renovated.

MRS. G. P. REED, Manager.

SUMTER, S. C.

ACADEMY OF MUSIC

Change of management.

Having made arrangements for the coming year, will state that I am now in a position to accommodate all first-class attractions with booking.

E. E. ROSE, Manager.

MANAGERS' DIRECTORY.

ST. JOHNSBURY, VT.

HOMER OPERA HOUSE

Largest and best in the State. After Nov. 1, 1895, under the management of W. T. King. Limited to one date in ten days. First-class attractions only.

WAUKESHA, WIS.

SILURIAN CASINO.

Only first-class theatre, ground floor, stage 40x60, capacity 1,500. First-class attractions only.

LEE S. OVIETT, Manager.

WEST CHESTER, PA.

OPERA HOUSE

Seats 1,000. Stage 45 ft. wide, 30 ft. deep, 45 ft. high,

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

OPEN
TIME

FOR
STARS
AND
COMBINATIONS

OPEN
TIME

Aug. 23 to 29, Sept. 26, 27, Oct. 8, 9, 11, 26, 30, Nov. 2, 6, 26, 29, Dec. 5, 9, 10, 11, 12, 14, to 23, 30, 31, Jan. 2 to 14, 16, 17, 21, 22, 24, 25, 27, 28.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

Aug. 12 to 26, 30, 31, Sept. 21, 27, 28, Oct. 17, 18, 19, 23, 24, 25, 26, Nov. 4, 5, 6, 12, 13, 14, 16, 18, Dec. 5, 6, 7, 10, 11, 12, 16, 17, 18, 19, 27, 28, 31, Jan. 1, 2, 4 to 10, 13, 14, 15, 16, 20, 23, 29, 30, 31.

NOW BOOKING SEASONS '95, '96, '97.

Address P. P. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

LITTLE ROCK, SAN ANTONIO, AUSTIN,

ARK.

TEX.

TEX.

RIGSBY AND WALKER, Lessees and Managers.

Companies to and from the Coast stop at SAN ANTONIO; largest city in Texas. For open time call on

GEO. H. WALKER,

American Theatrical Exchange.

Avenue Theatre

LOUISVILLE, KY.

Open Time—Weeks Dec. 1, Jan. 5, 19, 26, Feb. 2, 16, 23, March 1, 15, 22, 29, April 5, 12, 19, 26.

Have just assumed control of this, the finest playhouse in Louisville. As will be seen several weeks of the best time of the season open to first-class popular-priced attractions. All standing contracts will be fulfilled. WILL M. HULL, Lessee and Manager.

PACKARD

THEATRICAL EXCHANGE, DRAMATIC, MUSICAL AND PLAY AGENCY, 47 West 23rd Street, New York. Mrs. BEAUMONT PACKARD, Manager Dramatic and Musical Dept. HOWARD P. TAYLOR, Director Play and Manuscript Dept. JOHN H. W. SYRRE, Manager Vanderville Dept. Booking and Routing Department under competent management.

THE LARGEST NUMBER OF PROFESSIONALS ON OUR BOOKS OF ANY AGENCY in the world. SOLE AGENT FOR FRED. MARSDEN'S PLAYS, and Richard Stahl's orchestration of all standard Comic Operas for small theatres. Representing the leading American Dramatists. Open time wanted for "Haine and Georgia"—week stands.

FIRST-CLASS DRAMATIC, OPERATIC and VAUDEVILLE COMPANIES furnished on short notice. Club, Social and Holiday Attractions supplied. Parlor Talent always available. Private Entertainments Directed. Desk Room for Managers. Plays and Parts Typewritten. Theatres and opera houses represented.

NO. 1 SPECIAL PROFESSIONAL TRUNK

ALL THEATRE 6.30

L. GOLDSMITH, JR.

PROCTOR'S AMUSEMENT DIRECTORY.

PROCTOR'S OPERA HOUSE, Hartford, Ct., and LELAND OPERA HOUSE, Albany, N. Y., Stars and Combinations.

PROCTOR'S THEATRE, NEW YORK. ORIGINAL CONTINUOUS VAUDEVILLE. High class novelties all the time 7:30 to 10:30 A. M. until nearly 11 P. M.

PROCTOR'S PLEASURE PALACE, (Nearly completed) 5th Street and Third Avenue, New York.

FIRST-CLASS VAUDEVILLE ARTISTS write for dates. Consider silence a polite negative. Address all communications to F. F. PROCTOR, Proctor's Theatre, 2nd Street, near Sixth Avenue.

WILLIAM CALDER'S ENTERPRISES

Sutton Vane's world-famous drama, THE SPAN OF LIFE. Now playing on four continents.

Season of 1895-96: Production at the BOWDOIN SQUARE THEATRE, BOSTON of Sutton Vane's spectacular drama.

IN SIGHT OF ST. PAUL'S. Harkins and Barbour's American drama, NORTHERN LIGHTS.

Sutton Vane's romantic drama, BEYOND THE BREAKERS.

The following plays for sale to responsible managers: "Saved from the Sea," "King of Crime," "Lion's Heart," "River of Life," by Shirley and Landish. E. E. ZIMMERMANN, Representative, 13 St. N. Y., to whom address all communications.

NOW Wants a Good Domestic Play for

CHARACTER OLD MAN STAR, With Strong Love Interest and Catching Title.

8 PEOPLE. Address: C. F. MONTAGNE, Academy of Music, Buffalo, or New York Mirror.

OPEN TIME.

WIRE OR WRITE. Richie Theatre, Brownsville, Pa., 54 miles from Pittsburgh, on the P. R. R.; 20 miles from Uniontown. 4,000 population and seven towns to draw from. House steam heated, electricity, gas, and seating capacity, 600. A good show town and first-class house. L. C. RICHIE, Manager.

WANTED. At once, lady or gentleman who is cultured elocutionist and debater as teacher. Must be competent to teach both to large classes. Address application. PROF. G. S. B., 128 E. 2nd St., city.

WANTED. A good Repertoire Company for Fair Week, commencing Sept. 14, 1896, GRAND OPERA HOUSE, New London, Wis. HICKEY & LUTSY, Proprietors.

CALL.

The ladies and gentlemen engaged for

A MODERN MEPHISTO Co.

will assemble for rehearsal on the stage of the

GAYETY THEATRE,

Broadway and Throop Avenue, Brooklyn,

on

MONDAY, AUG. 12, at 10:30 A. M.

RICHARD HYDE.

Please acknowledge seeing this call by letter or postal.

CALL.

Sol Smith Russell Company

The members of the Sol Smith Russell Company will please meet on the stage of the

Grand Opera House, Toronto, Ont.,

THURSDAY, AUG. 16, at 10 A. M.

STEWART ALLEN, Stage Manager.

WANTED.

A No. 1 Repertoire Co.

FOR

Fair Week Beginning Sept. 30.

MUST BE FIRST-CLASS.

NEW TEMPLE THEATRE

OWENSBORO, KY.

Address at once.

JAS. J. SWEENEY, Mgr.

UHRIG'S CAVE

ST. LOUIS, MO.

Can be rented, or will play on percentage, for three or four weeks, after regular Summer season closes, Aug. 25. Write or apply for information to

FRANK McNEARY, Manager Uhrig's Cave, St. Louis, Mo.

WANTED FOR HEYWOOD'S CELEBRITIES

First-class concert artists in all branches, season 1896-97. Address until Aug. 24, WM. HEYWOOD, Duluth, Minn. Permanent address, 73 Plymouth Place, Chicago, Ill.



THE ASTRAL BELL!

Which rings through "The Mystery of Cloombur." (Conan Doyle's last book). Is one of the new discoveries in Eastern Magic by

KELLAR!

Every Novelty in Magic presented in ten years ON THE AMERICAN STAGE owes to KELLAR its production.

This greatest of American Magicians LAUGHS TO SCORN the malignant spite of a would-be rival who makes himself ridiculous by threatening not to play for American Managers WHO REFUSE TO

CANCEL KELLAR'S DATES.

THE MANAGERS GLADLY BOOK KELLAR TWICE OVER.

Kellar has just perfected THREE MAGICAL NOVELTIES that SURPASS ALL HIS PAST ACHIEVEMENTS, AND ADMIT OF NO COMPETITION.

DUDLEY McADOW, Manager, 1305 Locust Street, Philadelphia.

FREDERICK H. MERRY, Master Mechanist.

HARLEY MERRY, Principal Artist.

JOHN A. MERRY, Associate Artist.

HARLEY MERRY & SONS, SCENIC ARTISTS AND CONSTRUCTORS

947, 949, 951 FRANKLIN AVE., BROOKLYN, N. Y.

New York Office: McConnell's Theatrical Exchange, Abbey's Theatre Building, N. Y. City.

OUR ENORMOUS FACILITIES FOR PRODUCING SCENERY, being Importers of Scenic Material, enables us to give better returns for cash than any other Scenic Firm in America.

GEORGE KENNINGTON, Business Representative.

We build and paint

SCENERY For elaborate and complete Stage productions, Opera Houses, Theatres, Halls, Expositions, Private Theatricals, Amateurs, Celebrations, Etc., etc.

D. C. HUMPHRYS & CO.

Scenic Artists, DESIGNERS AND BUILDERS,

Office, 15 North 12th St., Phila., Pa. (One block from Reading Terminal and Penna. R. R. Depot) in centre of the city. Correspondence solicited.

Special

Freight-Saving Scenery (WATERPROOF) Can be folded and shipped in trunks, &c., without breaking or cracking.

NIELSEN OPERA HOUSE, SANDUSKY, OHIO

CARL G. NIELSEN, OWNER.

The only theatre in the city. Entirely remodeled. Best one-night stand in Northern Ohio. Everything new. All modern improvements—electric lights, steam heat, new seats, new scenery, new furniture. Ten Dressing-Rooms. Four Boxes. Stage, 30x40. Opening, 30x30. Height to gridiron, 55 feet. Capacity, 1,200. Population of Sandusky, 25,000, with an additional 10,000 to draw from adjoining towns connected by electric lines. Will be ready to open week of Sept. 9, 1896.

Opening Attraction Wanted for Sept. 10, 11 or 12.

For terms and bookings address CHARLES BARTZ, Sole Manager and Lessee, Sandusky, Ohio.

WIGS

WM. HEPNER,

Chicago Theatrical Wigmaker.

MANUFACTURER OF FIRST-CLASS WORK ONLY.

No. 57 Washington St. 2d Floor, Chicago.

SEND FOR CATALOGUE.

Thomas C. Moses,

SCENIC ARTIST, WAVERLY THEATRE STAGE.

West Madison and Throop Street, Chicago, Ill.

SCENIC PRODUCTIONS

SKETCHES and WORKING MODELS unrushed. Estimates made on complete productions, including Framework, Linen, Properties and Special Electric Lighting Placed on any stage.

Special care taken with Drop Curtains, and Stock Scenery for Theatres.

LARGEST STUDIO IN THE WORLD.

The American Society

OF SCENIC PAINTERS

Meet First and Third Wednesday Evenings of each Month.

1215 BROADWAY.

Joe Clare

SCENE PAINTER

Private address 20 West 118th Street.

Studio, American Theatre, New York.

To Managers!

JOHN E. OGDEN has authority to play

ONLY A FARMER'S DAUGHTER

Until further public notice.

C. E. GARDNER.

Booman's THE ORIGINAL Popsin Gum

CAUTION.—See that the name BOOMAN is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Candy for Infants and the Sick. Send for sample package. Booman Chemical Co. 115 Lake St., Cleveland, O. Originators of Popsin Chewing Gum.

WANTED position by wide-awake, trustworthy stenographer (24) as assistant in front of the house with first-class company. Address FRED. SANDERSON, 21 Tremont St., Boston, Mass.

WIGS TOUPEES

Grease Paints and Face Powders

SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 39 West 20th Street, New York.

American Academy

OF

The Dramatic Arts

(LYCEUM SCHOOL OF ACTING).

23 W. 44th St., New York.

TWELFTH YEAR BEGINS IN OCTOBER.

Catalogue on application.

FRANKLIN H. SARGENT, President.

LITTER OF FOX TERRIER PUPS

Of the finest stock. Full pedigree; perfectly bred.

\$100—EACH—\$100

Address MILLER J. DAVIS, JR.,

Willowdale Farm, Crown Point, Ind.

CAMPIGLIA'S HOTEL,

214 South 5th St., Philadelphia, Pa.

Near all Theatres.

Menus à la carte. Italian style.

D. GODINO.

Artistic theatrical shoemaker. Boots, Shoes, Dancing Slippers, etc. All goods guaranteed perfect 100% W. 23rd St., N. Y., one door from 4th Ave.

BARGAINS IN OPERA CHAIRS.

We have them in both new and second-hand goods.

ANDREWS-DEMAREST SEATING CO.,

100 East 16th Street, New York. (2 doors East of Union Square.)

FOR RENT.—Elmwood Opera House. Seats 1,000. Population of town, 10,000. Suburban town, 20,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address WM. H. TROWBRIDGE, Proprietor, South Framingham, Mass.